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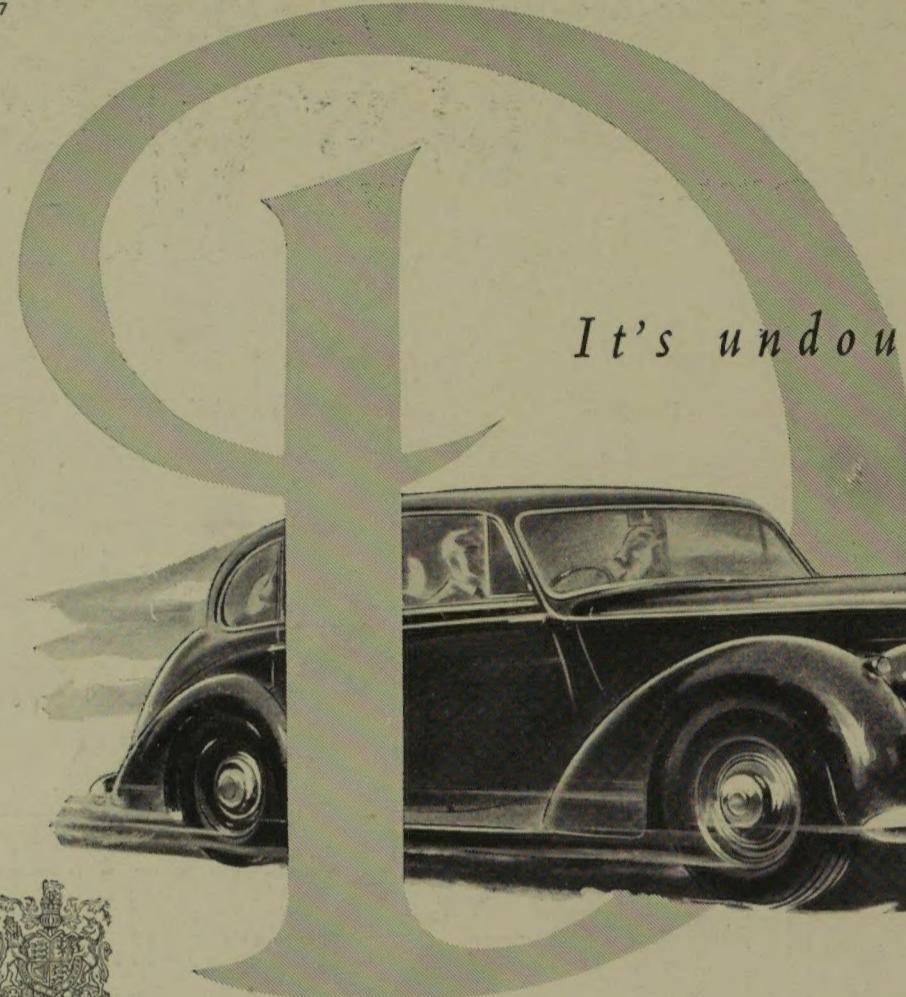
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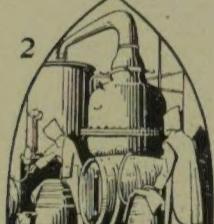


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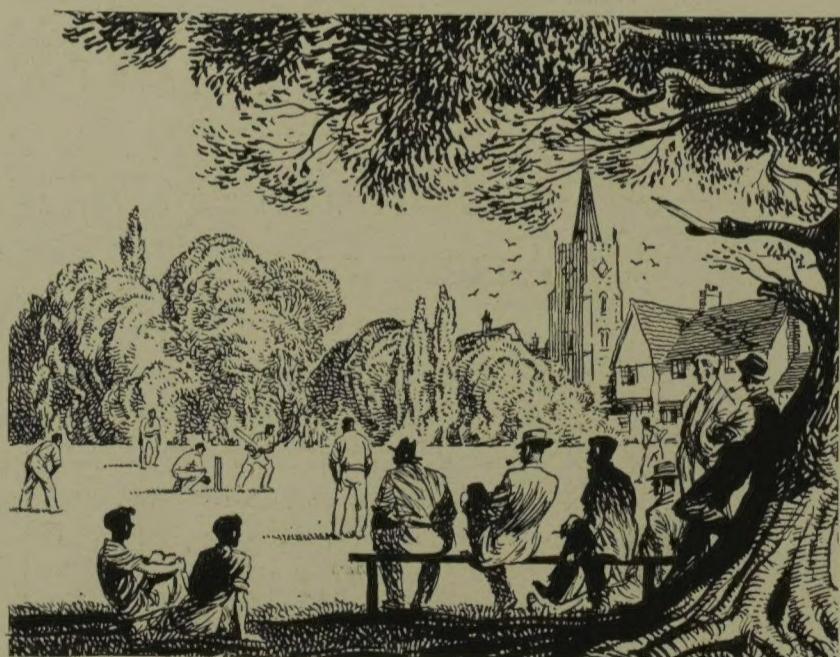


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SATURDAY, JULY 22, 1950.



WINGED, HARNESSSED AND POISED TO GUARD THE KING'S MAJESTY OF ASSURNASIRPAL THE SECOND: ONE OF A PAIR OF 11-FOOT-HIGH MONSTERS (c.880 B.C.) RECENTLY UNCOVERED IN THE MOST IMPORTANT ASSYRIAN DIG AT NIMRUD SINCE LAYARD'S TIME A HUNDRED YEARS AGO.

This superb piece of statuary—one of a pair—has been recently uncovered at Nimrud, the ancient Kalah, near Mosul, one of the three great capitals of the Assyrian Empire and the centre of Assurnasirpal the Second's military power. Seen from this angle the creature portrayed is a winged and harnessed lioness;

but in front it is a bearded human figure with animal legs (see Figs. 6 and 7). It is believed to represent the powers of potential evil harnessed to the protection of the king's majesty. The story of the opening of the excavations is told on page 148 by their director, Professor M. E. L. Mallowan.



By ARTHUR BRYANT.

DURING the past few weeks of high summer I have had the good fortune to witness two occasions of traditional British military pageantry—the annual Trooping the Colour on the Horse Guards Parade at Whitehall, and the Presentation of new Colours to the Coldstream Guards in the same place. The one was the high festival and ceremonial endurance test of the whole Brigade of Guards, enacted by its picked élite, with an inevitable sense of tense strain and triumphant endeavour shot through and enhancing its beauty; the other was a family occasion, its strenuous achievement lightened, though not lessened, by the sense of a regimental family's rejoicing. In both the Sovereign was present and took part in the pageantry. Anything lovelier or more satisfying to the eye would be hard to conceive—the foliage of the Royal parks on an early summer day of sunshine and high, floating cloud, the exquisite line of the seventeenth- and eighteenth-century buildings of Charles II.'s and George II.'s Whitehall, the approaching columns of scarlet flowing with an even rhythm, like stately rivers, to the sound of martial music towards the assembly place. There are moments in that noble ceremony of the Trooping when the capacity of terrestrial matter for assuming beautiful colour and form seems to be transcended; no ballet that I have ever seen—not even Massine and Danilova dancing together in their high prime—came in perfection up to the same flawless standard of exquisite, co-ordinated colour, sound and movement as that moment in which the massed bands of the Brigade of Guards, dominated by the rhythm of the drum-majors, moved forward across the parade ground to the music of "Les Huguenots," or that in which the Life Guards—a cascade of ebony, scarlet and silver—flowed across the chestnut-framed horizon—horses, men, commanders moving in proud submission to an authority that came out of the English past and from centuries of endeavour. The perfection of spectacle, one knew, depended on unceasing work and effort, on superb training and on a last lap of prodigious endeavour on the part of every officer and man taking part. Yet it depended equally on generations of tradition, continuous experiment and organic growth: "I reckon," an American remarked to a friend of mine at last year's Trooping the Colour, "if there was ever a mistake in this show, it was made three hundred years ago."

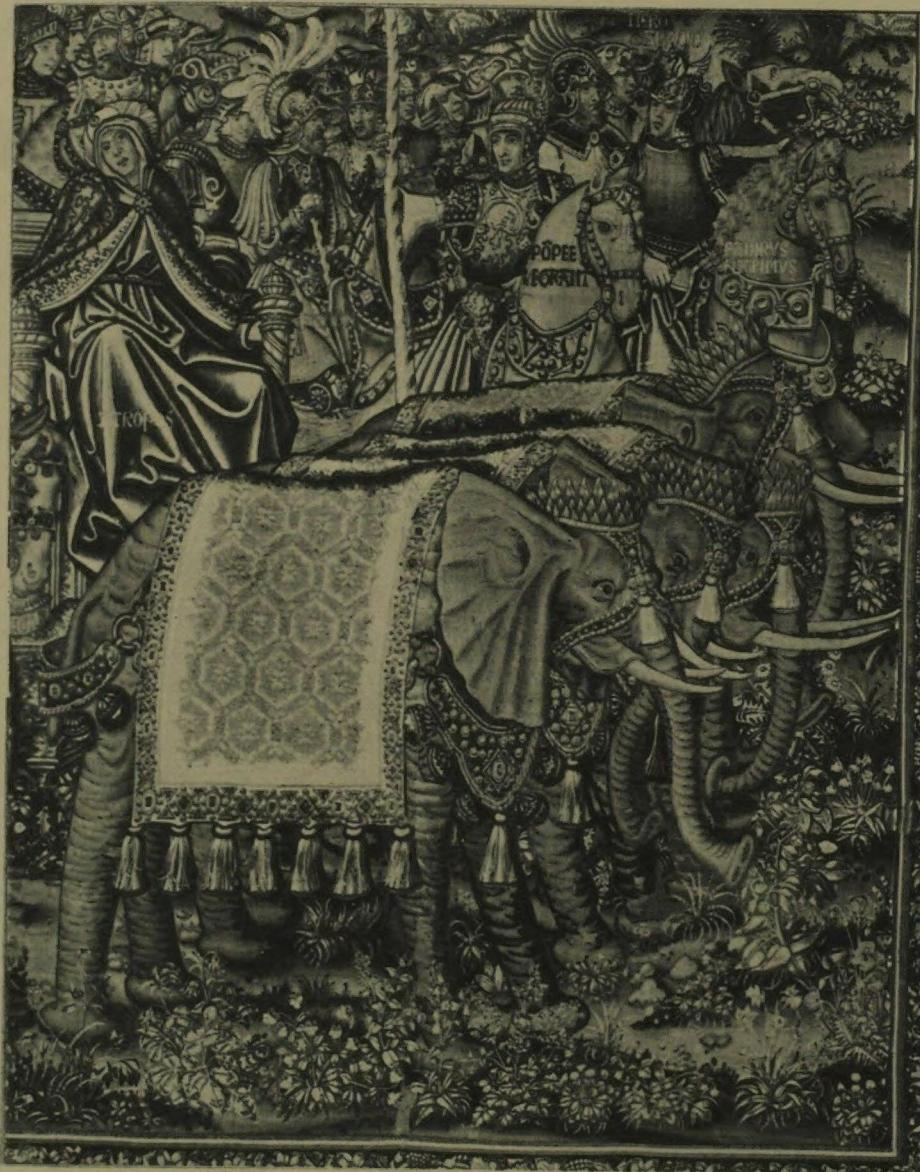
Yet soldiers are not ballet dancers, though, in the case of the Brigade of Guards, their drill, discipline and mastery over their own bodies is as intense and sustained, and as aesthetically effective. Soldiers are the instruments and repositories of force. And in England a beautiful and significant ceremonial has grown up over the centuries to express and enshrine the fact. For, though in a century of unreality—for the educated and possessing classes—we and our immediate predecessors lost sight of this great and simple truth, our ancestors, who lived in much the same hard times as we are learning to live in now, recognised that, in a terrestrial existence governed by the material, men—who are not only matter but also spirit—must treat ultimate force as a sacred trust only to be used in the service of the spirit, because the treasures of the spirit can be destroyed by it if it is wrongly directed or if it falls into lawless hands, as one never to be allowed to rust or to pass out of custody. And when the Brigade of Guards or a great Regiment like the Coldstream troops or salutes its Colours, it is expressing this basic truth. Its members are commemorating their brave predecessors who suffered, endured and died in its service

and are dedicating themselves to do likewise. I have more than once quoted on this page A. E. Housman's lines on the British Regular Army that stood and died in the breach in 1914:

These, in the day when heaven was falling,
The hour when earth's foundations fled,
Followed their mercenary calling
And took their wages and are dead.
Their shoulders held the sky suspended;
They stood, and earth's foundations stay;
What God abandoned, these defended,
And saved the sum of things for pay.*

No: not what God abandoned, for God in this, as in other terrestrial things, works through human

ELEPHANTS IN 16TH-CENTURY TAPESTRY.



ON VIEW IN THE NEW TAPESTRY COURT OF THE VICTORIA AND ALBERT: "THE TRIUMPH OF FAME OVER DEATH" (DETAIL), ONE OF THE MASTERPIECES DISPLAYED IN THE LATEST ADDITION TO THE MUSEUM PRIMARY GALLERIES. The latest step in the reorganisation of the Victoria and Albert Museum consists of the opening of the new Gothic Tapestry Court, an important addition to the series of great Primary Galleries of the Museum. We illustrate detail from one of the huge series of "triumphs," which are the most splendid and important tapestries in the collection. They were made in Brussels, and one bears the dates 1507 and 1510 woven into it. The weaving is in the low-warp style of Brussels, and the design shows a dramatic unity of composition quite foreign to earlier tapestries. The subjects are from Petrarch's poem, "*I Trionfi*," and depict the Triumph of Chastity over Love, of Death over Chastity, and of Fame over Death, Death being symbolised by Atropos, the Fate who cuts the thread of life. Gorgeously caparisoned elephants are featured in the processional detail we illustrate. These masterpieces are displayed behind a wall of glass.
(Crown Copyright reserved.)

agents. And the brave men who died at Mons and Le Cateau, Aisne and Ypres were God's soldiers, serving with flawless obedience the orders of those who interpreted, however imperfectly, their country's moral conscience and purpose. So were their successors who fought at Tunis and Caumont, on the Garigliano and in the Reichswald Forest. And so were their younger successors who, under their veteran senior officers and N.C.O.s, paraded so proudly and dutifully before their Sovereign and Colours on those two lovely summer days of 1950.

At the present moment human society stands at a mighty crisis of its affairs. Force has been loosed—repeatedly in these last four decades—without reference

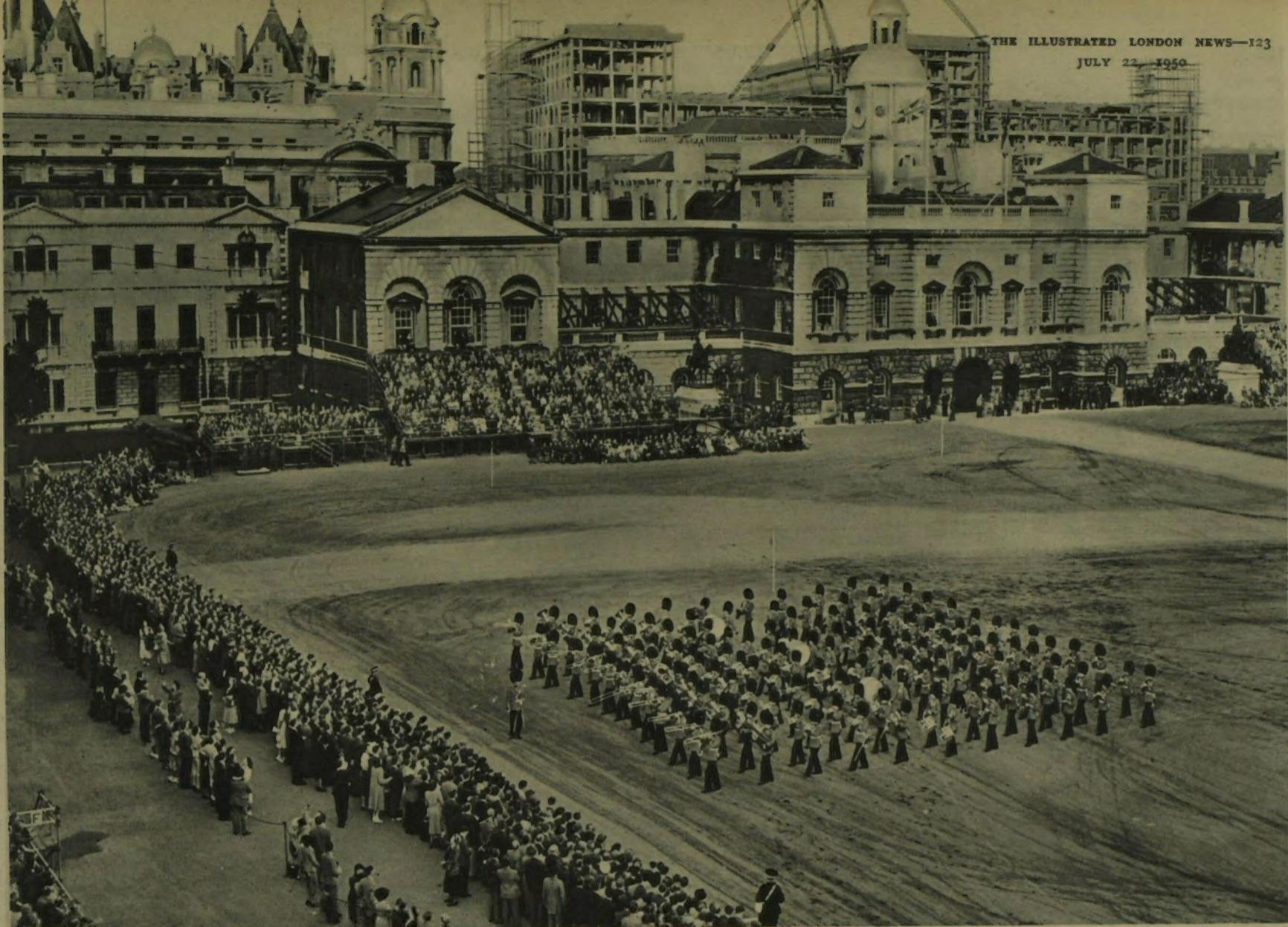
* "Last Poems." A. E. Housman, (New York: Henry Holt and Co.)

to moral law and conscience. In some cases it has been unresisted and condoned, with the ensuing slavery and degradation of the defenceless. In other cases it has been resisted, but nearly always at first with grossly inadequate force, because those with moral ideals, who were entrusted with the physical force needed to guard those ideals in a material world, had stupidly or carelessly disregarded their trust. And by these I do not mean the soldiers who, in obedience to the civil magistrate, carried out their orders and died in their pursuit, fighting against needless odds, but the electors and the elected representatives of the people, and their prophets and teachers, who all, in their different ways, overlooked

the fact that to physical beings with spiritual consciences the preservation and exercise of physical power is a trust which can only be neglected with disastrous effect, not merely physical but spiritual. It was natural enough and proper that the British people when they emerged from the terrible ordeal of 1914-18 should detest war and wish passionately to outlaw it. But it was insanity for them and their leaders to suppose that, by renouncing force themselves, they would thereby cause others with less moral conscience to do likewise. And as a result they were presently confronted with the appalling dilemma of either ignoring or condoning lawless violence or of resisting it with inadequate force at the price of consequent untold suffering and destruction to themselves and those who fought with them. The Americans and British, through their further neglect of this truth after their hard-wrought victory in 1945, have been confronted again with this dilemma to-day.

If, as I and millions of others hope, we are now going to have an international force under international law and conscience to enforce the latter—though we may conceivably have to go through another and even more appalling war to achieve it—we should do well to take a page from those wise and revealing symbols and ceremonies of the British Regular Army. When the infantry of our glorious old Regiments of Foot troop their Colours and present their arms to them, they are not merely dedicating the traditional weapons of yesterday—the muskets and bayonets that did service at Dettingen and Waterloo—but the newer weapons with which they fight to-day. When, with humility and reverence, and with that utter freedom from the strutting arrogance which is the curse of military nations that make force the master and not the servant of man's conscience, they march in slow time—each step a finished exercise in restraint and mastery of baser self—to the patterns of symbolic movement evolved by the Regiment's and Service's history, they are invoking, not alone the virtues of the men of old, but those of the and to-morrow. An atomic bomb is only a bullet or a bayonet whose material effect is multiplied many times over; it is neither more nor less than an instrument of physical force. What matters, if human conscience has any validity—and as a Christian people we would sooner perish than deny this—is that it should be treated with the same scrupulous reverence as our forefathers treated the physical power entrusted to them, that it should be dedicated to the rule of law and conscience and only used in the last resort in the defence of man's dignity and freedom against those who use power as an instrument of lawless ambition. And, being fallible creatures—fallible in intellect as well as in morality—we shall find it easier to do so if we surround its custody and use with the symbols of law and reverence.

JULY 22, 1950



THE MINIATURE "ALDERSHOT TATTOO" IN THE HEART OF LONDON: A GENERAL VIEW SHOWING THE MASSED BANDS AND DRUMS OF THE BRIGADE OF GUARDS MARCHING AND COUNTERMARCHING ON HORSE GUARDS PARADE DURING THE FIRST PERFORMANCE OF THE LONDON DISTRICT TATTOO.



THE PAGEANTRY AND DASH OF THE "GALLOPING GUNNERS": A VIEW OF THE MUSICAL DRIVE BY THE KING'S TROOP, ROYAL HORSE ARTILLERY.

THE CONTINUING TRADITIONS AND CEREMONIAL OF THE BRITISH ARMY: THE LONDON DISTRICT TATTOO ON HORSE GUARDS PARADE.

This summer Horse Guards Parade has been the scene of military pageantry on several occasions—Trooping the Colour on the King's Birthday, the presentation of new Colours to the 3rd Bn. Coldstream Guards by his Majesty on July 5, and the beating "Retreat" by the massed bands of the Royal Marines on June 23 and 24—and now the London District Tattoo, which is being performed on every Saturday evening this month, brings to the Londoner and visitors to the capital some of the

splendour formerly associated with the pre-war Aldershot Tattoo. As in the recent Royal Tournament, horses feature largely in the events, which include a musical drive by The King's Troop, R.H.A., and troop drill by the Life Guards and Royal Horse Guards (The Blues). The mechanised Army of to-day is represented by a motor-cycle troop of the 56th (London) Armoured Divisional Signal Regiment, T.A., who give a hair-raising demonstration of "cyclobatics."

THE ROYAL TOUR OF THE DUCHY OF CORNWALL,
AND THE ROYAL CORNWALL AGRICULTURAL SHOW.



LED BY MACE-BEARERS: THE ROYAL PARTY LEAVING THE OLD DUCHY PALACE AT LOSTWITHIEL, DURING THEIR TOUR OF FARMS AND PROPERTY IN CORNWALL.



DURING THEIR TOUR OF FARMS AND PROPERTY BELONGING TO THE DUCHY OF CORNWALL: THE ROYAL PARTY LOOKING AT A WELL ON RESTORMEL FARM.



AT THE ROYAL CORNWALL AGRICULTURAL SHOW: THE SCENE DURING THE YOUNG FARMERS' CATTLE JUDGING COMPETITIONS. A RECORD CROWD OF OVER 31,000 VISITED THE SHOW.

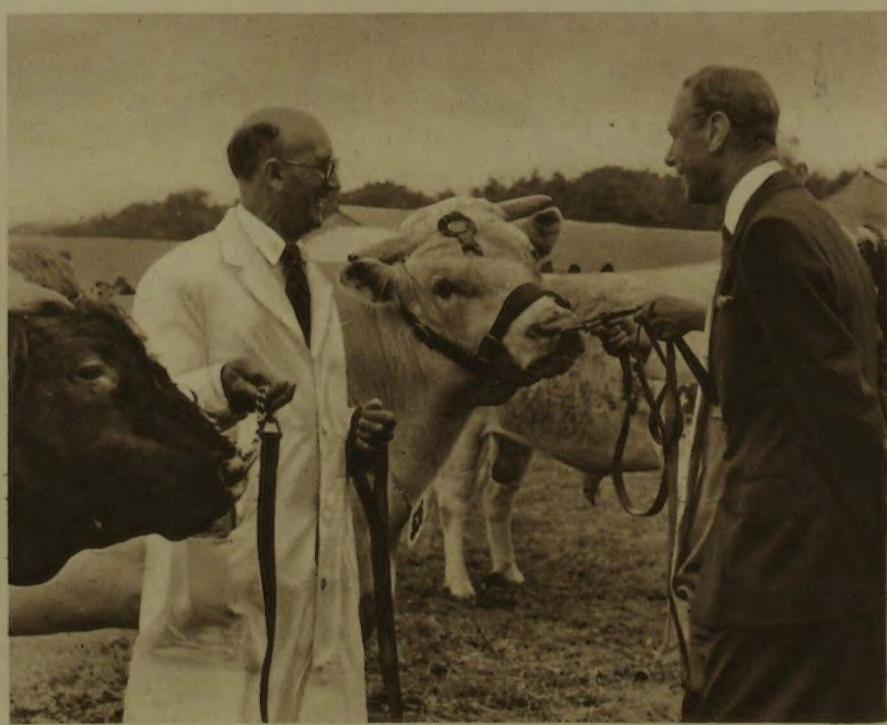


A JOKE WHICH MADE THE ROYAL FAMILY LAUGH: A HAPPY INCIDENT DURING THEIR MAJESTIES' SIX-HOUR VISIT TO THE ROYAL CORNWALL AGRICULTURAL SHOW.



ROYAL INTEREST IN THE MAKING OF MACHINE PARTS: THE KING (CENTRE, RIGHT) EXAMINING ONE OF THE EXHIBITS IN THE MACHINERY CONTEST AT THE ROYAL CORNWALL SHOW.

On July 10 the King and Queen, with Princess Margaret, started a three-day tour of a number of farms and properties belonging to the Duchy of Cornwall. They were conducted on their tour by the Lord Lieutenant of Cornwall, Lieutenant-Colonel E. H. W. Bolitho, by Lord Radnor, Lord Warden of the Stannaries, and officials of the Duchy of Cornwall. During their tour the Royal party went through some of the most beautiful country in England, in the county which was the first Dukedom ever created in England.



INSPECTING BULLS AT THE ROYAL CORNWALL SHOW AT CALLINGTON: H.M. THE KING, WHO SAW HIS OWN BULL, BUTHAY DRUMMER BOY, WIN A FIRST PRIZE.

On the last day of their tour the Royal family spent six hours at the Royal Cornwall Agricultural Show at Callington. The King went alone to watch the judging of the Red Devon bulls, Guernsey and Jersey heifers and Shorthorn bulls, and saw his own bull, *Buthay Drummer Boy*, win first prize in the two-year-old Red Devon class. The Queen and Princess Margaret made a separate tour to visit local shows, a flower show, and the Women's Institute exhibit.



ATTENDING A THANKSGIVING SERVICE IN COMMEMORATION OF THE 900TH ANNIVERSARY OF THE CREATION OF THE SEE OF EXETER :
THEIR MAJESTIES THE KING AND QUEEN, AND PRINCESS MARGARET, IN EXETER CATHEDRAL.

Before the King and Queen, with Princess Margaret, started their tour of the Duchy and County of Cornwall on July 10, they attended a special Evensong in Exeter Cathedral, held to celebrate the 900th anniversary of the See. The congregation of more than 3000 included 500 Devon clergy and a number of visiting bishops. The solitary ornament on the high altar was the silver cross which was so recently robbed of the brilliance of its jewels. The collection at the service was for the restoration

fund, for which an appeal for £75,000 has been launched. The service commemorated the day in 1050 when King Edward the Confessor and his Queen paid a State visit to the monastery of St. Mary and St. Peter the Apostle at Exeter to enthrone the first bishop. Our photograph shows the King and Queen and Princess Margaret during the service, in the recently restored nave of Exeter Cathedral. The Bishop of Exeter gave the blessing, and the Archdeacons of Totnes and Exeter read the lessons.

TRADITIONAL MANX CEREMONIAL: TYNWALD DAY IN THE ISLE OF MAN.



IN PREPARATION FOR THE CEREMONIES OF TYNWALD DAY: STREWING THE PATH TO ST. JOHN'S CHURCH WITH RUSHES, FORMERLY THE TRIBUTE TO THE GOD MANNANIN.

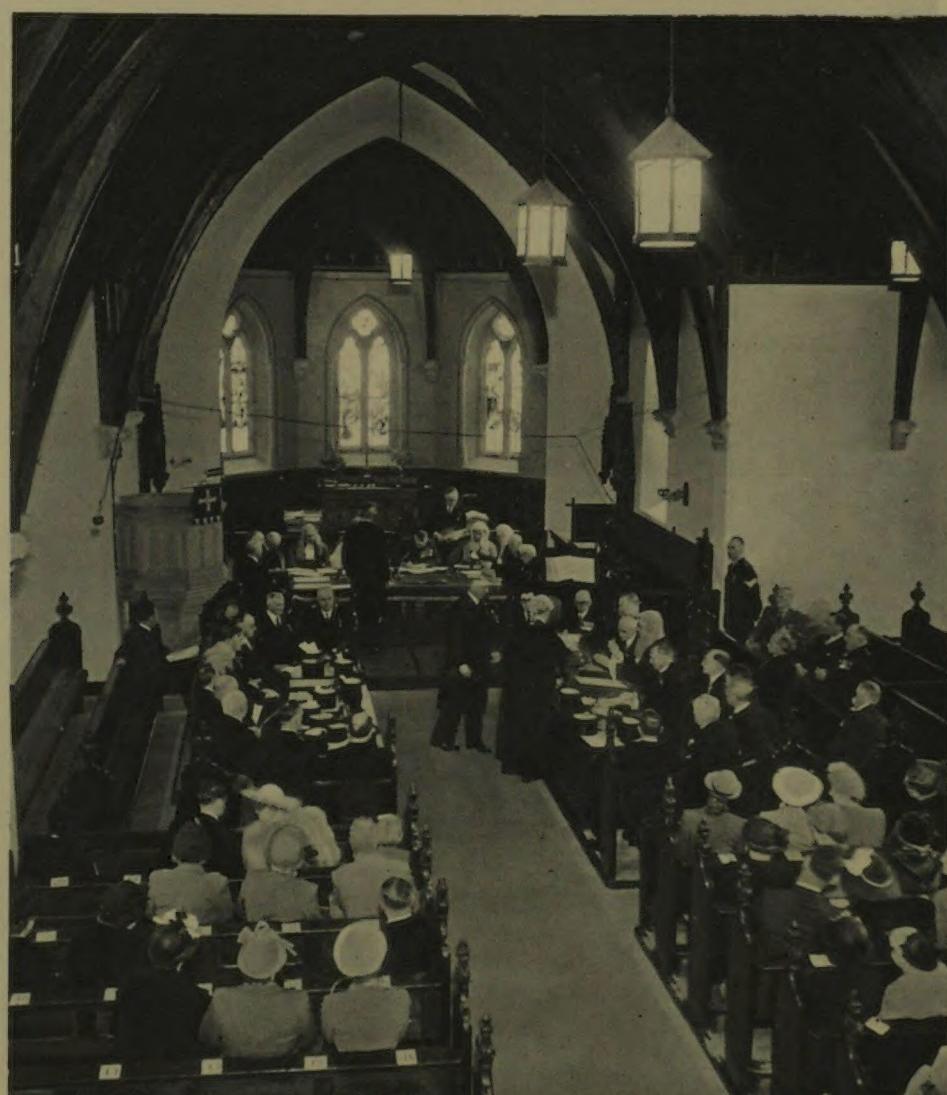


EN ROUTE FOR TYNWALD HILL AFTER THE SERVICE IN ST. JOHN'S CHURCH: THE PROCESSION, SHOWING H.E. THE GOVERNOR PRECEDED BY THE TWELFTH-CENTURY SWORD OF STATE.



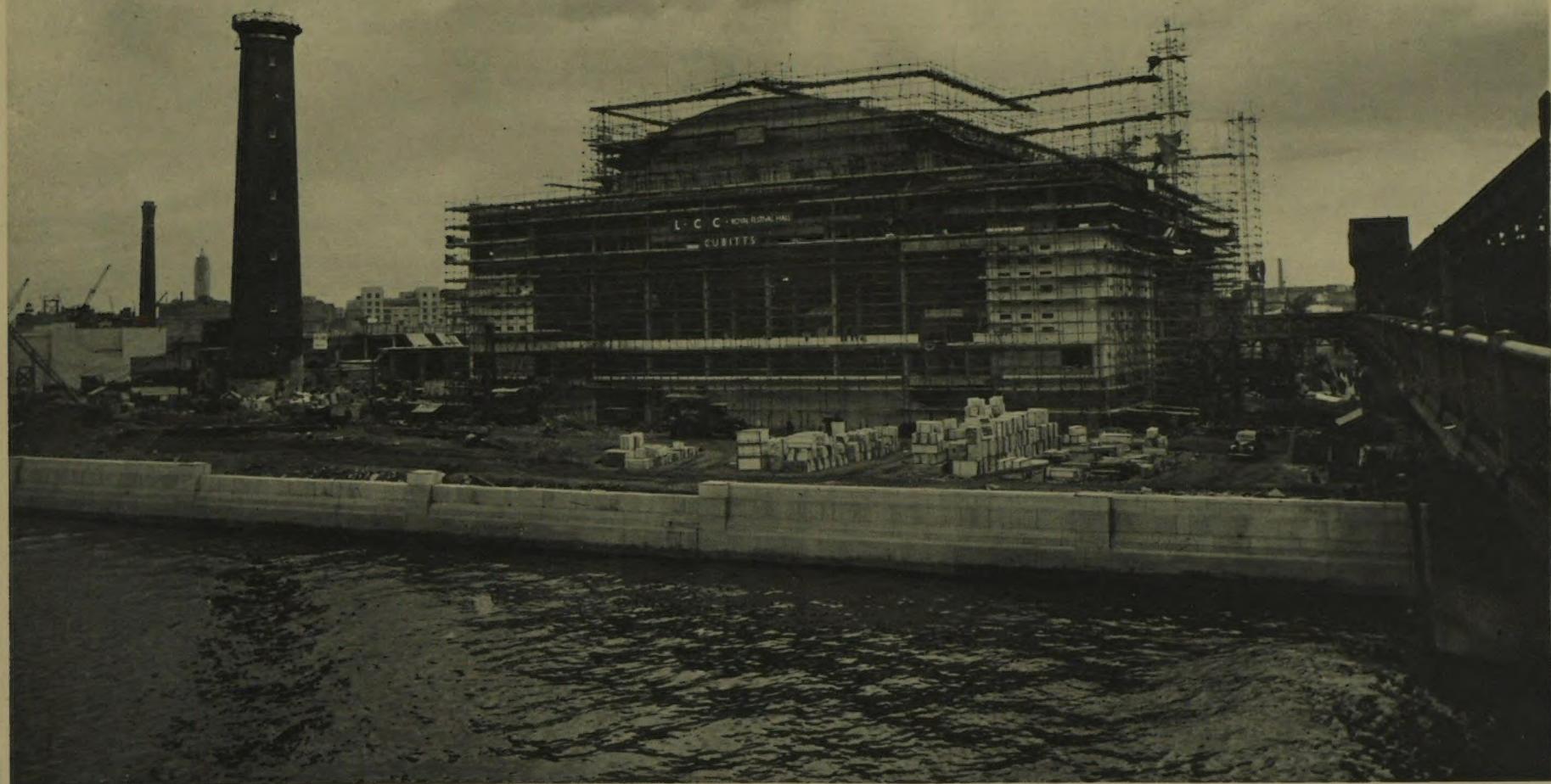
THE CONCLUSION OF THE CEREMONY ON TYNWALD HILL: THREE CHEERS FOR THE LORD OF MAN (H.M. THE KING). H.E. THE GOVERNOR, IN R.A.F. UNIFORM, IS AT THE TOP OF THE STEPS.

Tynwald Day, July 5, is observed annually in the Isle of Man with ceremonial said to date back for a thousand years, for the Manx Parliament claims to be older than that of Westminster and is, indeed, called "The Grandmother of Parliaments." The long path from St. John's Church (built in 1847 specially to accommodate the Governor and Legislature) is strewn with rushes, these being the former tribute to the god Mannanin. Our photographs illustrate Tynwald Day ceremonies this year. An unusual feature was that a broadcast explanation and description of the proceedings was given from the foot of the Hill for the benefit of strangers. H.E. the Governor, Air Vice-Marshal Sir Geoffrey Bromet, arrived at 11 a.m., and after inspecting the Guard of Honour and laying a wreath on the Manx National War Memorial, he

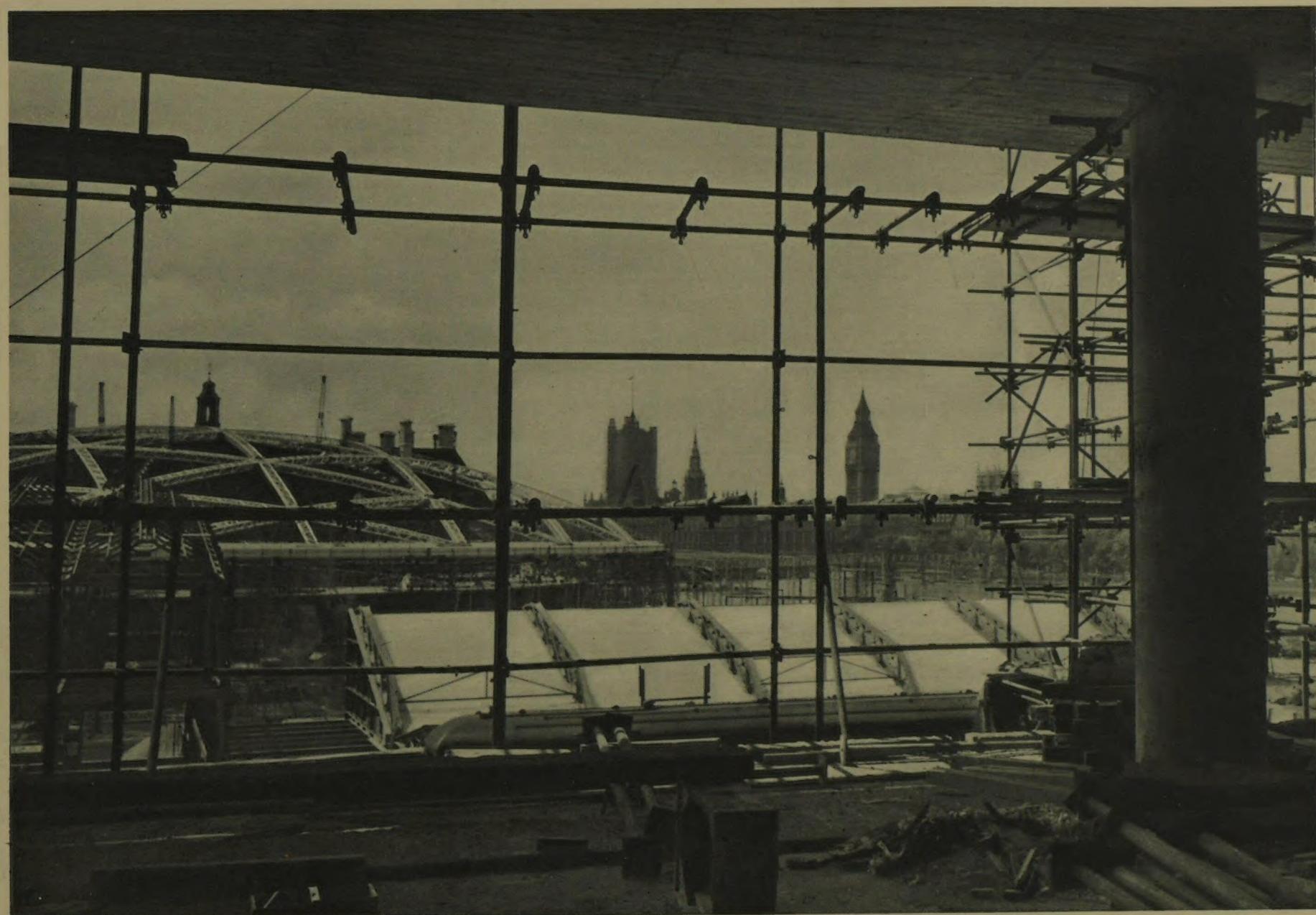


A SESSION OF TYNWALD, THE MANX PARLIAMENT, IN THE CHURCH OF ST. JOHN: H.E. THE GOVERNOR IS SIGNING THE NEW ACTS AFTER THEIR PROMULGATION ON TYNWALD HILL.

attended morning service. A procession of Manx officials, including the Coroners, Captains of the Parishes and Deemsters, then formed and, on reaching the foot of the Hill, divided so that the Governor, preceded by the Sword of State, might mount to the summit of Tynwald Hill (composed of earth from the seventeen parishes of the Isle of Man). The Coroner of Glenfaba Sheading carried out the ceremony of the Fencing of the Court, and incoming Coroners were sworn in and received their staves of office. New Acts of Legislature were promulgated in English and in Manx, and the ceremony ended with three cheers for the Lord of Man (H.M. the King). The procession then re-formed and returned to the church, which had been arranged for a short session of Tynwald.



THE ROYAL FESTIVAL HALL TAKES SHAPE : A RECENT PHOTOGRAPH OF THE GREAT BUILDING WHICH WILL BE A PERMANENT FOCUS OF THE COUNTRY'S MUSICAL LIFE AND A DOMINANT FEATURE OF THE 1951 FESTIVAL OF BRITAIN. IN THE FOREGROUND, ANOTHER PERMANENT FEATURE, THE NEW RIVER WALL, THE BASIS OF A NEW SOUTH THAMES EMBANKMENT.



THE SCENE FROM THE GREAT WINDOWS OF THE ROYAL FESTIVAL HALL : THE LONG FRONTRAGE OF THE HOUSES OF PARLIAMENT, WITH, IN THE FOREGROUND (LEFT), THE DOME OF DISCOVERY AND (CENTRE AND RIGHT) THE LONG ROOF OF THE TRANSPORT EXHIBITION BUILDING.

A NEW GREAT FEATURE OF THE CENTRE OF LONDON : THE HUGE ROYAL FESTIVAL HALL, NOW NEARING COMPLETION.

These two very recent pictures, taken of and from the Royal Festival Hall, establish two interesting points: that the great Hall is very far advanced and that there is no longer any doubt that it will be ready for acoustic testing well ahead of the opening of the Festival; and that this Hall is making a prominent and permanent addition to the features of central London. Its great windows look out over the Thames at the panorama of Thames-side Westminster, and before it lies the reclaimed land bounded by the new river wall, along which will run an embankment over against the Victoria

Embankment. The Hall lies in that sector of the Festival grounds which is bounded by the Waterloo Bridge and the Hungerford (or Charing Cross railway) Bridge, and stands a little up-river from the Shot Tower. Much of the auditorium and foyers is already completed; the roof will very soon be watertight, and interior finishing can go ahead at full speed; and the Portland stone facing of the whole building is well under way. Work begun in the foyers includes their facing with a brownish Derbyshire marble containing many fossils expected to produce an interesting decorative surface.



THE WORLD OF SCIENCE.

THE MOTH AND THE CANDLE.

By MAURICE BURTON, D.Sc.

SOME years ago, in the south of England, I was staying for a while in summer in a wooden shack, set in the middle of a field, half a mile from a farmhouse and four miles from the nearest town. The only illumination was a candle set on the table as I sat up late one night writing. Looking up, I found the glass of the sash-window covered on the outside with 100 to 150 small moths (*Cranbus genicullus*). If moths can show excitement, they were very excited, or distracted, milling around in that bustling, apparently purposeful, yet chaotic way more characteristic of a crowd of bees on a comb, or a swarm of ants when the nest is disturbed. Chaotic their movements certainly were, and bustling: purposeful, too, for clearly the candle-flame—a rare object in their world of this lonely spot—was the centre of attraction and their purpose was to reach it. The window was open a few inches at the top, and in a short while the first moth to find this opening flew in, followed soon by a score of others. Without exception, they took up positions on the table in a rough circle round the candlestick, with their heads directed towards the candle-flame.

In a short time, one moth took wing, circled the flame, singed its wings, and fell through the flame, burning, into the molten wax at the base of the flame. This tragedy enacted, another moth followed. One after another they followed. Some perished in the flame itself, some dropped into the molten wax at the base of the wick, others escaped with singed wings and returned to the surface of the table, the wings more or less useless. And some of the moths remained all the time on the table. Meanwhile, others had entered the room: some joined the circle on the tabletop, while others wandered aimlessly about the walls and the ceiling. But the most striking thing of all was to see several of the moths, with wings too charred for use, crawling slowly and deliberately, painfully it seemed, up the candle and straight into the flame.

The attraction of a candle-flame for a moth is proverbial; and the sight of a moth circling a point of light, whether candle-flame or electric-light bulb, is commonplace. Moreover, the phenomenon has been the subject of experiment, with satisfactory results. It has been found, for example, that if, say, the left eye of a moth be obscured (it is simple enough to cover it without injury) and the insect released, the

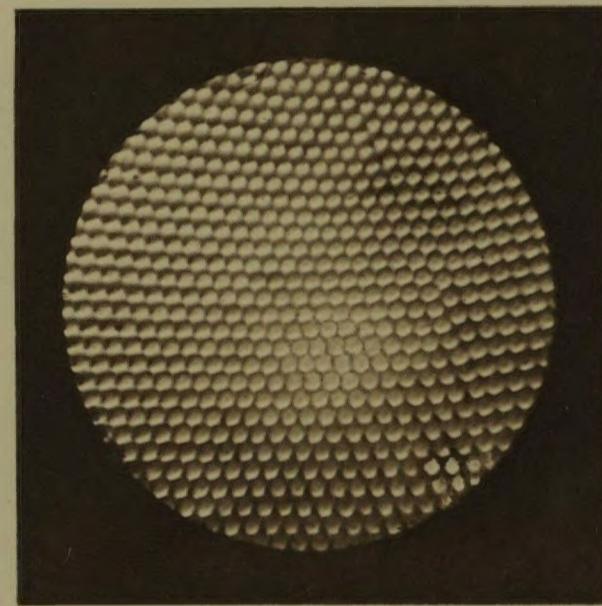
period suggest that, while moths are unquestionably attracted to a light—even to the point of suicide—it is exceptional for them to spiral the source of light; and that, therefore, the results of the experimental work referred to explain only one small aspect of the sum total of a moth's behaviour in the presence of light.

It is now more than twenty years since my observations were made on *Cranbus genicullus*, and it has been my practice since that time to take note whenever opportunity presented itself of the behaviour of moths *vis-a-vis* a source of illumination. Much the

to a point on the wall, alight and stay there for the rest of the evening. There is no predicting what any individual moth will do; nor is there any order or regularity in their behaviour. Moreover, at any given moment, in a lighted room in summer, up to twenty moths can be seen in the darker corners and parts of the room for every one that spirals the light.

The importance of the observations with which this account started is that they were carried out on moths of one species exclusively—in other words, a pure culture. Yet their behaviour was sufficiently diverse, but in this diversity there was one thing dominant, the obvious desire to get into the lighted room. In most members of the group there was an overpowering desire to get as close as possible to the source of light. There is surely something more at work here than a simple tropistic response to an external stimulus.

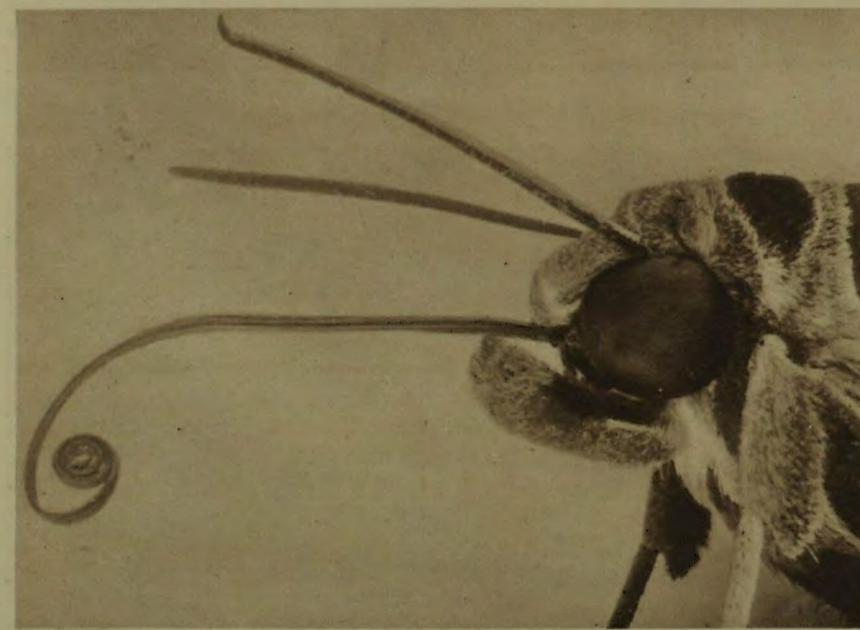
Perhaps the most remarkable feature of all in the moths' behaviour is the change in it from day to night. During the day, the night-flying moths lie up, it may be merely to rest on a wall or fence, but as often as not the insects hide away under foliage or other cover. They are shunning the light. If disturbed, such a moth will flutter languidly a short distance to the nearest shelter or hideout. Yet, in full activity at night, shunning the light, they are irresistibly attracted to an isolated lighted area or source of light. If the windows of a lighted room are shut, the moths will alight on the outside of the panes, walking up and down the glass, or across it or diagonally (never any spiral movement and, so far as the eye can detect, no uneven beat to the wings, no matter in what position the eyes are brought in relation to the light). Further, when lighted rooms are first made available in summer, the number of these winged visitors is noticeably greater, with a perceptible falling off as time goes on. It has been reported more than once how a hotel or other large building has been built in an isolated spot, and that when the lights were first put on the rooms became filled with moths. As time proceeded the number entering the rooms fell off perceptibly. When the war ended, and families returned to open up homes closed for several years, it was noticed that clothes moths, which normally pay little attention to artificial illumination, were much in evidence when



A PHOTOGRAPH OF THE SURFACE OF AN INSECT'S EYE, SHOWING THE NUMEROUS FACETS OR LENSES—EACH FACET IS A LIGHT-CONCENTRATING LENS BEHIND WHICH IS A CONE TRANSMITTING LIGHT TO A SYSTEM OF RODS, RETINAL CELLS AND PIGMENT CELLS.

The compound eyes of insects are faceted and a single eye may have as few as six facets, as in the workers of one of our species of ant, or nearly 30,000, as in some of the dragonflies. The picture of any object, as seen by the insect, is not built up, as was formerly supposed, of as many complete images as there are facets. It consists of many partial images forming a mosaic resulting in a general image.

Photographs above and on right by Harold Bastin.



SHOWING THE LARGE COMPOUND EYE OF A HAWK-MOTH: THE FRONT PART OF THE BODY, WITH THE LONG PROBOSCIS PROJECTING FORWARD AND COILED AT THE TIP.

ATTRACTED TO THE WINDOW OF A LIGHTED ROOM: A WHITE PLUME MOTH RESTING ON THE GLASS, THE FINE AIR-TUBES BETWEEN THE SEPARATE UNITS COMPOSING THE EYE REFLECTING BACK THE LIGHT.

left wings will beat more strongly in flight than the right. Or, to put it the other way round, if the right eye is more strongly illuminated than the left, the right wings will beat more feebly, with the result that the flight follows a circular course. In practice, the result obtained in such experiments is that the moth follows a spiral course, with the point of light at the centre. It is probably fair to say that the scientist accepts that a moth brought into proximity with a source of illumination will fly in decreasing circles until that source is reached. The layman would probably say that a moth is attracted to a light and usually flies round it in spirals.

It is on experimentation such as this that so much of our knowledge of the behaviour of animals is based, particularly that concerned with the basic, more elemental, behaviour. Unfortunately, so far as moths are concerned, my observations over a long

commonest thing noted is as follows: On a summer's evening, with the windows wide open, the light is put on, and sooner or later we are aware of a moth, perhaps a large one, which spirals the light, collides at the end of the spiral with the electric light bulb and flutters down on to the table. The same thing may happen with a second or even a third moth in the course of the evening. And the impression we carry away is of moths irresistibly drawn to the light and flying round it in spirals.

If, on the other hand, a careful watch be kept for all moths entering the lighted room, the result will be found to be very different. For each one that enters and circles the light, a dozen or more will enter the room and not spiral the light. One may come in and fly straight at the light. A second will circle the perimeter of the room just under the ceiling and go out again by the window. A third will fly straight

lights were first switched on. Quickly, as time proceeded, there was a marked diminution in their activity.

Is it too much to suggest that there may be a parallel in the behaviour of moths in the presence of lights and the attractiveness of bright objects for certain birds and mammals? A jackdaw or a magpie is known commonly to steal bright things, a mongoose will do likewise, and there are indications that other birds and mammals will do the same. Many rodents can be "shone" with an electric torch or the headlamps of a car; and the poacher knows the value of this accessory with various forms of game.

This does not give us an explanation of the phenomenon, but there is more hope of finding an explanation if the actions of one animal are regarded, not as isolated or peculiar acts, but as part of a widespread response to similar sets of stimuli.



ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM AND NOW ON VIEW : BERNINI'S FAMOUS MARBLE GROUP, "NEPTUNE AND GLAUCUS."

The great marble group "Neptune and Glaucus," by Giovanni Lorenzo Bernini (1598-1680), considered to be the most important single piece of baroque sculpture in this country, has been purchased by the Victoria and Albert Museum (with the assistance of the National Art Collections Fund, the John Webb Trust and the Vallentin Bequest) and will add immeasurably to the already impressive collection of Italian sculpture in the Museum. The only large-scale group by Bernini in any museum outside Italy, it is an acquisition of outstanding importance. It was commissioned *circa* 1622 by Alessandro Peretti, Cardinal Montalto, to stand in his garden in Rome, where it remained until 1786, when it was sold with other statues to

Thomas Jenkins. It was resold in the same year to Sir Joshua Reynolds, who noted that it "is near eight feet high and reckoned Bernini's greatest work. It will cost me about seven hundred guineas . . . I hope to be able to sell it for a thousand." It arrived in London in 1787, and was admired by the sculptor Nollekens when he saw it in Sir Joshua's coachhouse. After Reynolds' death, the first Lord Yarborough acquired it for £500, and it stood in the garden of Walpole House, Chelsea, and was then moved to 17, Arlington Street. In 1906 it was transferred to Brocklesby Park, Lincs, and in 1938 made a journey to London and was shown at the Royal Academy Seventeenth-century Art in Europe Exhibition. (Crown Copyright Reserved.)

OUTLAWED IN ALASKA: THE BALD EAGLE, WHOSE FURTHER PRESERVATION IS SOUGHT IN THE U.S.A.



RINGING YOUNG BALD EAGLES IN A NEST ON AN OFF-SHORE PINNACLE OF RAT ISLAND. [Photograph by V. B. Scheffer.]

WIDESPREAD concern has been caused in the United States on account of the destruction in Alaska of large numbers of bald eagles. Particular interest is taken in these birds, for they are the national symbol of the United States, being represented on the Coat of Arms and on coins. An article in *The Times* of March 4, 1950, described the efforts to preserve the bald eagle, and stated that two Bills have recently been introduced into the House of Representatives in an effort to stem the slaughter. The Bills aim at amending the 1940 Act that forbade the killing of the bald eagle on American territory, while specifically excluding Alaska from the ban. Alaskan interests claim that the bald eagle is a primary cause of the depletion of the salmon fisheries. On the basis of this belief the territory last spring imposed a \$2 bounty on the bird, and from March 23 to November 4 a total of \$4304 was paid to the slaughterers of 2152 eagles. In defending the preservation of the bald eagle, the National Audubon Society points out that it is unrealistic to assume that the limited number of eagles left along the

[Continued below, right.]



NATIONAL EMBLEM OF THE UNITED STATES: THE BALD EAGLE AS IT APPEARS ON A U.S. COIN.

THREATENED WITH EXTERMINATION AS A RESULT OF LARGE-SCALE DESTRUCTION IN ALASKA: A YOUNG BALD EAGLE, WHICH AT THIS AGE IS DARK BROWN ALL OVER. [Photograph by V. B. Scheffer.]



IN THEIR NEST ON AMCHITKA ISLAND, ALEUTIANS, ALASKA: TWO YOUNG BALD EAGLES (*HANNECUS LEUCOCEPHALUS*). THESE BIRDS RANGE OVER THE WHOLE OF NORTH AMERICA. [Photograph by J. Malcolm Greany.]



ONLY FIVE WEEKS OLD AND A STRANGE-LOOKING FURRY OBJECT WITH ITS LARGE CLAWS AND BEAK: AN AMERICAN BALD EAGLE. THE YOUNG BIRDS RESEMBLE GOLDEN EAGLES. [Photograph by J. O. Stevenson.]

Continued.

coastal streams of Alaska have any serious effect upon the hordes of salmon migrating to the stream in good years. The Society also claims that as a prey upon the game of Alaska, whether wild or tame, the case against the bald eagle is equally weak. When opportunity offers, the bald eagle eats offal without compunction; its principal food is undoubtedly fish, most of it waste and offal, but when the salmon are crossing the bars into the mouths of rivers, or making their way up the

[Continued opposite, above right.]

REPRESENTED ON THE COAT OF ARMS AND
COINS OF THE U.S.A.: THE BALD EAGLE.

Continued.

riffles to spawn, the eagles attack them. Whether the eagles, even under these conditions, really make serious inroads on the multitudes of fish, is open to argument, and people who believe they do must face up to the fact that a "price on their heads"—even if restricted to Alaska—may eventually mean the extermination of the bald eagle. In the words of a recent editorial in the *New York Herald Tribune*: "A live bald eagle soaring majestically against a blue sky is worth more than a possibly extinct bird appearing proudly only upon the Great Seal of the United States." [The photographs on these pages are reproduced by Courtesy of the U.S. Fish and Wildlife Service.]



PERCHED ON A STUMP NEAR SEWARD, ALASKA: AN ADULT BALD EAGLE, SHOWING ITS CONSPICUOUS WHITE HEAD AND NECK. [Photograph by E. P. Walker.]



THE BIRD WHICH IS REPRESENTED ON THE COAT OF ARMS AND COINS OF THE UNITED STATES: THE BALD EAGLE (FLEDGLING). [Photograph by V. B. Scheffer.]



IN THEIR NEST ON A PINNACLE OFF RAT ISLAND, IN THE ALEUTIANS: A TRIO OF YOUNG BALD EAGLES. [Photograph by V. B. Scheffer.]



IN AN ENGLISH GARDEN.

THE story which I have to tell will probably bore many of my readers, and annoy others. I'm sorry; but it's got to be said. But what, I wonder, will gardeners do in

future about the names of the lovely flowers which we all know as Hepaticas. There are only two European species, and a hybrid between those two species, yet the naming of these three has been at sixes and sevens for as long as I can remember, though, until recently, I was unaware of either the sixes or the sevens. To begin with, the generic name, Hepatica, is incorrect. The plants are Anemones and, in this article, I shall use the correct name, Anemone, though I confess that in ordinary conversation among garden friends I shall probably go on speaking about

THE HEPATICA MUDDLE.

By CLARENCE ELLIOTT.

grown in the Jardin des Apothicaires at Paris, but was uprooted by an ignorant gardener, so that he knew it at the time of writing only by fragments preserved in his herbarium.

Alas, this great and honoured botanist ended his days in straitened circumstances, and had to sell his herbarium to the German Professor J. A. C. Roeper. Examination of Lamarck's herbarium in 1825 by Roeper, revealed that Lamarck's description of his *A. angulosa* had been based on a flower of *Anemone hepatica* and a leaf of *Cortusa matthioli* placed together on the same sheet. Roeper, then twenty-four, kept silent about this embarrassing discovery, out of respect for the aged Lamarck, then totally blind, and did not make it public until 1883, when a note by him appeared in a Hungarian botanical journal. This

that has now happened is that Mr. Stearn has drawn attention to an ancient error and pointed out what botanists in Central Europe have known since 1883.

Now what are we gardeners going to do about it? The sooner we acquire the habit of calling these two lovely species by their correct names the better, and they are so beautiful that it is worth taking some pains in the matter. At any rate, there is this to be said for the correct name *transsilvanica*. It is relevant and it does mean something. The name *transsilvanica* indicates the plant's place of origin. The leaves of this species were not notably angular, and the name *angulosa* merely commemorates an unfortunate error, the juxtaposition on a sheet of paper of a flower and



THE BEST-KNOWN AND BEST-LOVED FORM OF AN OLD AND FAVOURITE PLANT: *Anemone hepatica* GROWING AMONG PAVING AT THE FOOT OF A SHADING WALL. IN HIS ARTICLE ON THIS PAGE MR. ELLIOTT CLEARS UP THE LONG-STANDING CONFUSION IN THE NAMING OF THIS PLANT AND ITS CONGENERS.

Photograph by D. F. Merrett.

Hepaticas, if only to be generally understood, and to avoid tiresome explanations.

The correct names of the plants which are popularly known as *Hepatica triloba* and *Hepatica angulosa* are, respectively, *Anemone hepatica* and *Anemone transsilvanica*. The names *triloba* and *angulosa* should be dropped, the sooner the better, though probably the change will take a long time. Old and popular plant names die hard.

The name of the hybrid between *A. hepatica* and *A. transsilvanica* is *Anemone x media*. It's simple enough really. Just three names to remember. But against the correction, the change, is the great mass of horticultural and botanical literature which must remain in the background, still using the old, incorrect names. *Anemone hepatica* is very widely distributed in Europe, but *A. transsilvanica* is confined to Transylvania. Where the two species occur together, natural hybrids crop up—*Anemone x media*. Some years ago, Mr. Ernest Ballard made this cross and produced his splendid garden hybrid *A. x media var. Ballardii*. The pollen of this hybrid is completely sterile, so that seeds are never produced. The story of how *Anemone transsilvanica* came by its false name *angulosa* is interesting, and I am indebted to Mr. Wm. T. Stearn, of the R.H.S. Library, for the details. It proves so clearly that *Anemone transsilvanica* really is the correct name that it is worth recounting here.

Anemone transsilvanica seems to have been first discovered in 1844, and was described as a new species, *Hepatica transsilvanica*, by Michael Fuss in 1850. Plants collected by Kotschy in 1846 were identified by Schott as *Anemone angulosa* Lamarck, and distributed from the Schönbrunn gardens at Vienna; and under this name and, as *angulosa*, it has firmly established itself in horticultural literature and in garden usage, although the names *Anemone angulosa* and *Hepatica angulosa* were long ago dropped by botanists. Doubts as to the correctness of Schott's identification were expressed by several botanists between 1850 and 1883, for the leaves of this species did not fit Lamarck's description of his *Anemone angulosa* published in 1783. In this account, Lamarck stated that his *A. angulosa* had at one time been



THE WHITE FORM OF *Anemone hepatica*, WHICH ADDS A FLICK OF BRILLIANCE TO A COLONY OF THE TYPICAL BLUE FORM. THERE IS ALSO AN EXTREMELY RARE DOUBLE WHITE FORM.

Photograph by R. A. Malby and Co.

a leaf which were in no way related to one another, neither coming from the plant to which they were supposed to belong.

So much for Hepaticas—or, rather, Anemones—in books and herbaria. In the garden they are among the loveliest of all spring flowers; brilliant, and faultless in formation. *Anemone hepatica* is the smaller of the two European species and, as far as I know it, the more brilliant. The normal colour of the flowers is somewhere between sky- and periwinkle-blue, with a circle of pale, almost white, anthers. I have found it in Sweden as a woodland plant, and in the Dauphiné and the Maritime Alps as a sub-alpine woodlander. Last summer in the Dauphiné Alps I found it in rocky Alpine woodland, growing in moss and leaf-soil by the acre and by the million. Plants which I brought home soon became established in stiff loam on the shady side of my house. They flowered this spring, brilliant blue, and there was one white-flowered form among them. Already they look even more prosperous than they did growing wild in spite of the great change of soil. I have, too, in my garden a brilliant pink variety and a pale-rose one, both single flowered, a very deep violet single, and both the double pink and the double blue. These two are now rare in cultivation, and the double white is even rarer. I had it once, many years ago, but somehow lost it, and have been searching in vain for it ever since.

Anemone transsilvanica has larger leaves and larger flowers than *A. hepatica*, and the form which I have in my garden bears the imposing name *A. transsilvanica lilacina grandiflora*. True the flowers are a light lilac or lavender blue, but I suspect that their size is quite normal for the species. The garden hybrid *A. x media var. Ballardii* is a magnificent thing, with immensely big blue flowers. All these "Hepaticas" flourish in my stiff, very limy loam, planted in shady positions and left severely alone. I have found spring the best time to move them, just after flowering, and just before the plants make their fresh crop of leaves. But once they are planted and happily established, they should be left to themselves. They increase slowly and steadily, and an old-established clump of any one of the species or varieties is a possession to be guarded jealously, so that it may flower each spring with the profusion of which only veteran specimens are capable.



A CLOSE-UP OF *Anemone hepatica*, WITH ITS FLOWERS OF "SOMEWHERE BETWEEN SKY- AND PERIWINKLE-BLUE, WITH A CIRCLE OF PALE, ALMOST WHITE, ANTERS."

Photograph by A. Harold Bastin.

note seems to have escaped the notice of all British authors. Later Lamarck's herbarium was acquired by the Paris Muséum National d'Histoire Naturelle. When in Paris last year, Mr. Stearn visited the museum and checked Roeper's statement by personal examination of the type sheet from which the false names *Anemone angulosa* and *Hepatica angulosa* arose. He brought with him a photograph of this sheet showing the *Anemone* flower and the *Cortusa* leaf which led to all the years of confusion. There can be no shadow of doubt that the false name *angulosa* must be dropped in favour of the true original name *transsilvanica*. It's no use for us gardeners to grouse about tiresome botanists inventing a new name for our well-known old favourite anemone or "*Hepatica angulosa*," when all

AIR OPERATIONS AGAINST NORTHERN KOREA; AND A CAPTURED TANK.



THE DESTRUCTION OF THREE PARALLEL RAILWAY BRIDGES (LEFT) ACROSS THE RIVER HAN BY U.S. AIRCRAFT DURING A BOMBING RAID: A PHOTOGRAPH SHOWING THE ACTUAL EXPLOSION. THE CONCRETE ROAD BRIDGE ON THE RIGHT WAS DESTROYED EARLIER BY THE RETREATING TROOPS.



SHOWING DIRECT HITS MADE ON A RAILWAY YARD AND BRIDGE AT PYONGYANG, CAPITAL OF NORTHERN KOREA: RESULTS OF AN ATTACK BY COMBINED BRITISH AND AMERICAN AIRCRAFT.

The fierce and sustained pressure of the Northern Korean forces continued last week without slackening and the American and South Korean troops were compelled to continue their retreat. Christopher Buckley, writing in "The Daily Telegraph" on July 14, pointed out that the Communists were going all out to achieve a decisive success in Korea before United Nations reinforcements can affect the issue and that the next ten days were likely to be of decisive importance. The enemy aims to employ his great numerical superiority and preponderance of material to thrust



A CAPTURED TANK BEING MANEUVERED OFF THE ROAD: THE NORTH KOREAN INVADERS ARE USING T.34S WITH CONSIDERABLE EFFECT.

simultaneously at the three principal remaining uncaptured towns in Southern Korea, Taejon, Taegu and Pusan. "The gravity of the situation," continued the report, "has not diminished, nor have the strenuous efforts of the American and Australian Air Forces." Thirty-eight tanks were reported destroyed on July 12—much the highest figure yet attained in any one day, and much transport was being blasted and destroyed daily. North Korean opposition in the air and by anti-aircraft fire remained sporadic.

**DECISIVE DAYS IN THE KOREAN FIGHTING.
AMERICANS ATTEMPT TO STEM THE ADVANCE.**



GOING INTO ACTION AGAINST A NORTH KOREAN TANK: MEMBERS OF A BAZOOKA TEAM. THE INVADERS ARE WELL SUPPLIED WITH RUSSIAN-BUILT TANKS.

THE fighting in Korea has been fierce and bitter, and the young American troops, fresh from occupation duties in Japan, have had a rough introduction to warfare. The main weight of the North Korean advance has been hurled against them. The assault on the Kum River line developed strongly during the week-end. Reports that Communists had crossed the river and overrun U.S. positions were received and the threat to Taejon became acute. Late on the afternoon of July 16 a communiqué issued by General MacArthur stated that "Determined resistance by elements of the U.S. 24th Infantry Division repulsed North Korean Communist attacks on the west and central sectors of the Kum River defence lines on Sunday afternoon, . . ." It was thought that the enemy were trying to drive a wedge between the South Korean forces and the Americans. The British Government, it was announced, were considering Mr. Trygve Lie's [Continued opposite.]



FURNISHING ANTI-AIRCRAFT AND COVERING FIRE FOR SOUTH KOREAN TROOPS MOVING UP TO THE BATTLE-FRONT: A KOREAN M-8 RECONNAISSANCE CAR, HEAVILY CAMOUFLAGED.



AWAITING TRANSFER: A GROUP OF NORTH KOREAN PRISONERS SEATED WITH BOWED HEADS, GUARDED BY AN ARMED SOUTH KOREAN SOLDIER.



ILLUSTRATING THE COUNTRY FOUGHT OVER: A U.S. SOLDIER BESIDE A CAMOUFLAGED MORTAR. THIS TYPE OF TERRAIN FAVOURS COMMUNIST INFILTRATION TACTICS.



WITH CAMOUFLAGED HELMETS: SOUTH KOREAN TROOPS GOING INTO THE FRONT LINE. THE AMERICANS AND SOUTHERNERS ARE GREATLY OUTNUMBERED BY THE INVADERS.

ACTION PHOTOGRAPHS OF ARTILLERY AND BAZOOKAS, PRISONERS AND SOUTHERN TROOPS.



AMERICAN TROOPS MOVING UP TO THE FRONT LINE THROUGH A KOREAN TOWN : THE STREETS ARE LINED BY ENTHUSIASTIC SOUTH KOREANS GREETING THEM.



CARRYING SUPPORTING INFANTRY, INCLUDING A WOUNDED MAN WITH HIS ARM IN A SLING : A UNITED STATES M24 LIGHT TANK FALLING BACK FOR RE-GROUPING IN THE RETREAT.



THE DESPERATE DELAYING ACTION GALLANTLY FOUGHT BY AMERICAN TROOPS : ARTILLERYMEN LOADING THEIR 155-MM. HOWITZER IN A FRONT-LINE ENGAGEMENT.

Continued.]
request for ground forces for Korea. Lieut.-General Walton H. Walker, whose portrait appears on another page, has assumed command of the American Forces in South Korea. The invaders are equipped with large numbers of Russian-built tanks, ranging from 33-ton types to a small model resembling an armoured jeep. They used them as spearheads for their columns of infantry in their original drive across the frontier. American tanks went into action on July 9 ; and air attack has been continuously sustained against the enemy by American and Australian aircraft, but the weather has not always favoured air operations, while it has helped the North Korean tactics of infiltration under cover of early-morning mist. General MacArthur announced on July 13 that the losses sustained by the Americans had been exaggerated. Up to date they were 42 killed, 190 wounded and 256 missing, but it was hoped that many of these would eventually rejoin their units.



WAITING FOR EVACUATION : A GROUP OF AMERICAN STRETCHER-CASE WOUNDED. THE NUMBER OF CASUALTIES HAS, GENERAL MACARTHUR STATES, BEEN EXAGGERATED.



A BAZOOKA MAN GUARDING A 155-MM. HOWITZER POSITION ON THE BATTLE-FRONT. THE BAZOOKA IS THE AMERICAN INFANTRY ANTI-TANK WEAPON BEING USED IN KOREA.

IT cannot be denied that the defence of Southern Korea has had a bad start. On the other hand, once the true state of affairs had been to a large extent revealed by events and the reports of observers on the spot, what has happened and is happening ceased to be surprising. This is not the moment for inquests, so we need not linger over responsibility for lack of preparedness or even discuss whether preparedness was practicable in the circumstances. What is clear is that the forces of Southern Korea were surprised, that they were but lightly equipped by comparison with the aggressors, and that, in particular, they had no means of facing the tanks and aircraft which were used against them. Whatever their inherent military quality—and there is no reason why it should differ from that of the Northerners—they could scarcely have accomplished more than they have. Some troops might not have fled quite so fast, but no troops can, or will attempt to, withstand armoured assaults when they lack missile weapons which will destroy or pierce armour. Much has been said about the speed of the advance and the panic of the defence, but in fact the penetration might well have been deeper than it was in the first fortnight of the offensive.

The Americans intervened with material, with aircraft, and finally with land forces. Their aid in aircraft was fairly effective and must have contributed to the slowing-down of the advance, but it is clear that even here they operated with difficulty. They had to contend with a shortage of airfields, and their fighter aircraft could remain over the main area of operations only for a very limited period when flown from outside the theatre. The task therefore fell chiefly on bombers in the first instance, and these were insufficient in numbers. After some ten days it was reported that medium bombers were being flown out in stages from the United States, and that further carriers had sailed or were about to sail. It is somewhat ironical that after the campaign against aircraft-carriers the need for them should become pressing in the first major campaign undertaken by the United States since the end of the Second World War. They will be invaluable here in view of the difficulty of basing aircraft in Korea itself, though it is to be supposed that every effort is being made to do so. It is often forgotten, despite the lessons of the late war, to what an extent the air arm depends upon sea transport and ports in such circumstances.

The land forces came in to begin with in small packets. The collapse of their allies involved their first intervention in small packets. This in its turn led to one or two unfortunate incidents, in no way discreditable to the handful of troops concerned, but causing astonishment and discomfort in the minds of the uninitiated at home, as well as serious loss of ground. It was not until July 7 that the first American tanks were reported to have reached Korea, and a first consignment is not likely to have been a large one. As against this the enemy is reported to have started with about 150 tanks, and though he has lost a number it is probable that he can replace them. Moreover, these tanks are said to be of first-class quality, including the formidable Russian T.34 medium, and to have been handled boldly and cleverly by well-trained officers and crews. At sea also matters went none too well. There was nothing surprising in the success of the Communists in effecting an initial landing—it may have been more than one—on the east coast. That was hardly more difficult than to cross the land boundary. It was, however, unwelcome news that several days later they had made another landing and that they had contrived to extend their holdings on this flank, though the forces in them can hardly be numerous.

The main offensive has been carried out westward of the chief ridge, or ridges, bisecting this generally rugged country. In that region its early successes were great. Attacking continually and vigorously, the enemy overran a considerable proportion of the Southern territory in this great drive. His tactics were frequently those of envelopment, causing the abandonment by the defence of frontages much larger than those directly attacked. The leadership appeared to be skilled and enterprising, even granted that the tasks set to the mixed forces of armour and infantry were not commonly difficult. The equipment, nearly if not quite all Russian in origin, was reported to be excellent. Indeed, some American commentators have expressed doubt as to whether, when American equipment comes in in quantities, it will be found to be as good as that to which it is opposed. The Northern Korean Communist Army is, if official as well as Press reports are well founded,

A WINDOW ON THE WORLD. THE AMERICAN TASK IN KOREA.

By CYRIL FALLS,

Chichele Professor of the History of War, Oxford.

their forces in Japan are numerous, it may well be that they do not include sufficient port and lines-of-communication troops. Few realise even now what stresses have been added to supply and administrative services by recent improvements in equipment, especially in the field of electronics, increased rate of fire of missile weapons, workshops, and the lavish provision of vehicles. These things have to be paid for, not only in cash but in man-power to bring them to the scene of action and to maintain them. As I have said, the Americans know their job here, and if they can bring their fighting power into play by administrative skill and speed then, formidable as the enemy may be, they will have gone far towards the accomplishment of what they have set out to do.

Here, however, we come to the one great risk that I can observe in the theatre of war. (I can see others outside it, for which I must find some space later on.) Korea is not a vast country and the space between the enemy and Pusan is none too wide as I write. Leaving the question of Russian intervention out of account, there does exist a danger that the speed of the offensive will be such as to prevent the Americans from completing an adequate "build up," especially on the administrative side, before the enemy comes within striking distance of the port. This would indeed be calamitous, since the reoccupation of Southern Korea, if it were once overrun, would not only be a very difficult venture, but



AUTHORISED TO BE FLOWN IN THE COURSE OF OPERATIONS AGAINST NORTH KOREAN FORCES CONCURRENTLY WITH THE NATIONAL FLAGS OF THE STATES INVOLVED : THE UNITED NATIONS FLAG, BEARING A POLAR MAP FLANKED BY TWIN OLIVE BRANCHES ON A BLUE GROUND.

On July 7 the Security Council approved by seven votes to none, with the abstention of India, Egypt and Yugoslavia, an Anglo-French proposal for the creation of a unified command under the United States of all forces made available to the United Nations for intervention in Korea, and the U.S. Government were formally requested to designate a Commander-in-Chief, who would be authorised at his discretion to use the United Nations flag in the course of operations in Korea.

also a very unwelcome one, locking up great resources for an indefinite time and thus creating peril and insecurity elsewhere. I am not in a position to estimate the odds involved here, but I am inclined to be optimistic. By July 7 reports of bad weather made it appear that the rainy season had at last arrived. This will handicap both sides and involve more discomfort for the American troops than their more primitive foes, but the general effect of heavy rains in a theatre where the road system is not well developed is favourable to the belligerent standing on the defensive. It must not be imagined, however, that Korea is subject to rains comparable to those of southern Asia in the field of the south-west monsoon.

I alluded to dangers outside the theatre. The worst, it need hardly be said, is that of Russian intervention. In my article of a fortnight ago, I expressed the view that this was serious and rather hinted that it was being too lightly regarded. The most recent Russian messages and pronouncements on the subject have been harsh and menacing in tone. I am inclined to think, however, that there is one danger more immediate. The United States has committed herself to the defence of Formosa. Communist China has since defiantly announced that this island will be "liberated," and has made certain preparations for invasion. If the Chinese were rash enough to undertake the venture with the motley naval equipment at their disposal, the American admiral on that station would have to sink their craft. Such an act would be bound to lead to a state of war between Communist China and the United States, a situation which would be very unfortunate in itself and much more so because it might easily lead to an extension of the present conflict. A similar state of affairs might arise should the Chinese Communists send troops to the aid of the Northern Koreans. There have been suggestions that they might have such an action in view, and it is to be recalled that Northern Korean divisions aided them in China and returned not long ago to their own country.

Then there is the possibility of Russia using the Korean war as a diversion and making some fresh move in Europe, let us say against Yugoslavia, to set the Americans and their allies a new problem. This would be even more perilous, because more likely to lead in the long run to a major war, than the unleashing of the Communist offensive in Korea. Unless, however, our information is incorrect, it does not seem that Russia is ready for a move likely to precipitate war. Yet I regard the Korean conflict as having been instigated by her first and foremost as an experiment and secondly as an embarrassment to the United States. If the experiment should lead the Kremlin to the belief that American armament and equipment were markedly inferior to that of the Red Army, a more aggressive policy might be the result. I have often pointed out that democratic States feel themselves compelled to discuss in public matters which the autocracies shroud in secrecy. The Americans have on this occasion been frank, perhaps unduly so, in talking about the age and other deficiencies of the weapons of their troops. Whatever be the upshot, I consider that, from an amoral point of view, the experiment is likely to pay Russia, provided she continues to stand back and does not bring about a situation in which defeat for the Northern Koreans would entail for her a serious loss of face.

To sum up, I am moderately optimistic about the Korean campaign regarded in isolation. I believe, in spite of some rather pessimistic utterances in the United States, that American skill and enterprise will effect the necessary concentration and striking power before Southern Korea is overrun by the enemy. If they do so, there need be little doubt about the final result, though the business may prove troublesome. Taking a wider view, I feel less assured. The whole affair is full of peril. At best it must be confessed that Russia has manoeuvred the United States into an unwelcome and costly campaign, which so far has not cost the Soviet Union a rouble, apart from the equipment provided for Northern Korea. At the same time, I believe the United States Government has taken the correct course.



THE NORTH KOREAN ADVANCE SOUTH OF SUWON : ALL THAT REMAINED OF A BUILDING AFTER COMMUNIST AIRCRAFT HAD ATTACKED AND DESTROYED AN AMMUNITION TRAIN IN THE STATION AT PYONGTAEK.

On July 6 it was reported that North Korean forces had captured Pyongtaek, sixty miles south of Seoul, and were advancing towards Chonan. Earlier the railway station had been attacked by North Korean aircraft and an ammunition train standing in the station was blown up. A communiqué issued on July 7 stated that U.S. B-26 bombers had concentrated their attacks in the vicinity of Pyongtaek and destroyed several enemy tanks, and that two of these aircraft failed to return, one being shot down by anti-aircraft fire. On July 10 it was reported that U.S.A.F. F-80s and Australian Mustangs had dropped napalm (jellied petrol) incendiary bombs in the area.

much more formidable than that of the Chinese Communists, who have recently gained such overwhelming success. If the Russians have organised the forces of other satellites, particularly Poland, as efficiently, these forces are worthy of all respect and will constitute an important factor in Communist strength in Europe.

Nevertheless, it seems to me that for the time being the task before the American command is primarily one of administration, transportation and supply, and that its first aim must be to gain time to develop the organisation of this feature of warfare, always highly important and more than ever so in an expedition across the sea. Here the Americans are perhaps more skilful than any other nation. The task is, however, not easy. They appear to depend almost entirely on the port of Pusan, and it will in all likelihood require expansion and improvement before it can meet their needs. Though



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THE "LAND OF MORNING CALM" IN THE GRIP OF WAR: A MAP OF KOREA SHOWING THE PRINCIPAL TOWNS AND PORTS AND THE MOUNTAINOUS SOUTH-EAST COAST IN RELIEF.

At the time of writing units of the U.S. Eighth Army were holding the south bank of the Kum River covering Taejon, while South Korean forces were on the eastern flank and were being subjected to increasing enemy pressure. It has been reported that the North Koreans have built up their troops landed at Wolpo Bay, seventy-five miles north of Pusan, to the strength of a division, presumably with the intention of thrusting southwards along the east coast to the port through which are passing the main supplies for the American forces from Japan. Korea is approximately 463 miles long and 170 miles wide and is extremely mountainous, barely a fourth of the land having an altitude of less than 330 ft. In 1948 it was estimated that Korea supported a population of some 20,000,000, and 75 per cent. of the working population were

engaged in farming. In the north are to be found the main minerals needed for heavy industry, such as coal and iron, while in the south are deposits of tungsten, graphite, molybdenum, mica and gold. Tungsten from Korea played an important part in Japanese war production, and in 1944, 400 tons a month were being produced, and during the same period Korea became the most important graphite producer in the world, with an output of 103,000 metric tons. Our map, besides featuring the towns, ports and rivers which have played their part in the war news from Korea, also shows the physical features which in turn have influenced the course of the campaign, during which the forces of North Korea have overrun half the area of the Republic of South Korea since June 25.

AMERICAN ARMOUR FOR THE KOREAN WAR ZONE: SOME TYPES OF U.S. MEDIUM AND HEAVY TANKS ORDERED OVERSEAS.



(ABOVE) LED INTO ACTION BY THEIR SHERMAN TANKS: MEN OF THE U.S. 1ST MARINE DIVISION ENACT A BATTLE SCENE FOR A NEW FILM AT CAMP PENDLETON.

THE arrival of U.S. tanks in South Korea was anxiously awaited by the few hard-pressed battalions which were held in reserve to stiffen the morale of the retreating South Korean forces. On July 9 it was announced that the tanks had been in action for the first time with somewhat disappointing results, and it was generally believed that they had met more than their match in the Russian-built tanks (see pages 136-137).

(Continued from page 136)



(RIGHT) LOADING GENERAL PERSHING HEAVY TANKS ABOARD A U.S. TRANSPORT SHIP FOR SHIPMENT TO THE WAR ZONE: TANK CREWS OF THE 1ST MARINE DIVISION ON JULY 11.



MEDIUM TANKS OF THE UNITED STATES FAMOUS MARINE FORCE: SHERMANS PASSING IN REVIEW DURING A PARADE AT CAMP PENDLETON PRIOR TO SERVICE OVERSEAS.

(Continued)

140-141) operating with the North Koreans. On July 3 it was announced that Marines at Camp Pendleton, California, had been ordered to Japan, and would arrive in the war zone about three weeks after sailing. The 1st Marine Division, which is equipped with Sherman medium tanks and the M-26 "General Pershing" heavy tank, has recently been enacting battle scenes for a new film, "The Halls of Montezuma," and may soon



ARMED WITH A 90-MM. GUN: THE M-46 GENERAL PATTON HEAVY TANK, HERE SEEN BEING TESTED BY A WOMAN OFFICER AT THE ABERDEEN, MARYLAND, PROVING GROUND.



THE LATEST U.S. HEAVY TANK: AN M-46 GENERAL PATTON TANK CROSSING ROUGH COUNTRY DURING TESTS IN CALIFORNIA. IT WEIGHS 48 TONS AND CARRIES A 90-MM. GUN.



THE ARMoured MIGHT WHICH HAS MADE POSSIBLE THE RAPID PROGRESS OF THE FULLY PLANNED AND MOUNTED AGGRESSION OF THE NORTH KOREAN ARMIES—RUSSIAN MEDIUM AND HEAVY TANKS.

Undoubtedly the prime feature in the early successes of the North Korean armies in the Korean war has been the use of many and powerful tanks of standard Russian makes. Great numbers have been used by the Communists and, although there have been reports of heavy casualties, large numbers have still been available to press home the advantage gained. There have been references to, powerful heavy tanks and to light tanks which are little more than armoured carriers; but the principal and most effective tank (whose use by the North

Korean Communists has been fully authenticated by a number of captured examples) is the Russian standard medium tank, the T-34. Of this our Artist gives above two impressions, one cut away to show the interior layout. This tank has been used by the Russians for nearly ten years, but the modern types are much improved, having a different type of turret, a heavier gun, and carrying a crew of five instead of four. It weighs about 34 tons, and has a powerful V-type Diesel engine which gives it a speed of about 30 m.p.h. It has a long-barrelled

85-mm. gun and a machine-grenade. There have also been several references in reports to a heavy tank being used by the North Koreans. At the time of writing this was not authenticated, but if it is in use it would almost certainly seem to be the J.S.3, which takes its name from Josef Stalin. Our Artist has shown one of these in the background of the picture. It is the standard Russian heavy tank, and an example of it crowns the Soviet war memorial in Berlin. It is described as one of the most powerful tanks in existence, weighing about 60 tons and

mounting a long-barrelled 122-mm. gun. It is not a fast tank, it carries only a limited number of rounds of ammunition, and its rate of fire is said to be slow; but it is very heavily armoured and it has been designed to show a very low silhouette, and its armour has been angled so as to present very few flat surfaces to the front. The nearest comparable tank is the 63-ton U.S. M.6, which carries a 90-mm. gun and has a speed of 20 m.p.h. Elsewhere in this issue photographs of standard U.S. tanks are given.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.

WITH HARDSHIP THEIR GARMENT

"THE SECOND WORLD WAR—VOL. III (THE GRAND ALLIANCE)" ; By WINSTON S. CHURCHILL.*

An Appreciation by SIR JOHN SQUIRE.

MR. CHURCHILL, enthusiastic and buoyant as ever, has now finished the third volume of the last war. The period covered is January, 1941—January, 1942: the events include the wavering conflict in North Africa and the appearance of Rommel, the attacks on Yugoslavia, Greece and Crete, Hitler's onslaught against Russia and Japan's outrage at Pearl Harbour. America and President Roosevelt loom large: President Roosevelt, entirely in Mr. Churchill's confidence, is incessantly active with help, even before the official "shooting" war breaks out. At the end we find Mr. Churchill flying back from a visit to America. A typical pre-flight telegram to the Lord Privy Seal begins: "As I shall soon be silent for a while, though I trust not for ever." The end of the flight was the sort of thing that any student of Mr. Churchill's career would expect. The plane went off her right course. "If we had held on our course for another five or six minutes before turning northwards we should have been over the German batteries in Brest." The corrected course brought him in from the enemy's direction. "This had the result, as I was told some weeks later, that we were reported as a hostile bomber coming in from Brest, and six Hurricanes from Fighter Command were ordered out to shoot us down. However, they failed in their mission." As was to be expected: if somebody tried to hang him, the rope would break.

In the light of present events the most interesting pages of all are those which deal with Russia. Russia, devoted exclusively to her own interests and besotted with dogma, had been a violent aggressor in the Baltic republics (where the intelligentsia were as ruthlessly "liquidated" as ever the Jews were by Hitler), had divided Poland with Hitler and carted countless Poles off into slave-camps, and had been sending supplies to Germany almost up to the outbreak of war. The Russians, says Mr. Churchill, "had shown a total indifference to the fate of the Western Powers, although this meant the destruction of that 'Second Front' for which they were soon to clamour." But, as the old proverb goes: "Misfortune makes strange bedfellows"; it is no good for bedfellows to kick each other, which would mean comfort for nobody; and Mr. Churchill, with characteristic resolution and courage, announced at once that bygones had to be bygones ("the past, with its crimes, its follies and its tragedies, flashes away") and that we should help the Russians to the utmost of our ability. In that spirit, showing constant generosity and unlimited patience, he conducted our relations until the Germans were beaten and he himself was put into the discard by a grateful democracy. And as Stalin, ignorant and suspicious of the European world and, perhaps, fearful of going beyond the confines of the Russian Empire, wouldn't go far abroad, Mr. Churchill met him in Moscow, in Teheran and at Yalta.

It wasn't easy to maintain those cordial relations: though, superficially he maintained them so well that, when he made his Fulton speech, a lot of unrealistic noodies here accused him of turning his coat, not realising that, even if you have to co-operate with leopards against tigers, the leopards still don't change their spots, and that statesmen, in emergencies, sometimes have to swallow their pride, conceal some of their thoughts, and choose the lesser of two evils. A good deal of what he had to "put up with" emerges in this book. The first thing he had to put up with, in regard to Russia, seems to have been Sir Stafford Cripps, in the spring of 1941 our Ambassador in Moscow. Why Sir Stafford Cripps was ever sent to Moscow as Ambassador I can only conjecture: we had a Coalition Government in office, and it may be that certain of our word-mongers, who think that the word "Socialist" means the same in all countries, earnestly maintained that the right man to discuss things with "Socialists" in the Kremlin was a Fabian, vegetarian Socialist from England; not realising that, in the eyes of the thirteen men in the Kremlin, the British Labour Party consists of petit-bourgeois, reformist milk-sops, or even capitalist cat's-paws. The Kremlin, with its dreadful social inferiority-complex, would rather have welcomed a Duke, preferably a Royal Duke. However, Sir Stafford, an earnest bigot with little knowledge of the human race, was sent: and a pretty mess of it he made. In April, 1941, the Prime Minister sent a message to Sir Stafford in Moscow: "Following from me to M. Stalin, provided it can be personally delivered by you": Mr. Churchill and Mr. Eden were warning Stalin against the impending attack by the Germans. Nine days afterwards Sir Stafford replied that he himself had written to Vyshinsky about German designs, and thought that, if he delivered the Prime Minister's message, "the only effect would be probably to weaken impression already made by my letter to Vyshinsky.... I have felt bound to put these considerations before you, as I greatly fear that delivery of Prime Minister's message would be not merely ineffectual but a serious tactical mistake." It hadn't occurred to Sir Stafford that Stalin would have been more impressed by a direct message from Mr. Churchill than by an indirect one sent by Sir Stafford: for, even in Russian eyes, Mr. Churchill was striding the world like a Colossus. "I was vexed [a mild word] at this," says Mr. Churchill, "and at the delay which had occurred. This was the only message before the attack that I sent Stalin direct. Its brevity, the exceptional character of the communication, the fact that it came from the head of the Government and was to be delivered personally to the head of the Russian

Government by the Ambassador, were all intended to give it special significance and arrest Stalin's attention." On April 16 the Prime Minister wrote to the Foreign Secretary: "I set special importance on the delivery of this personal message from me to Stalin. I cannot understand why it should be resisted. The Ambassador is not alive to the military significance of the facts. Pray oblige me." Two

IMPORTANT ACQUISITIONS BY THE NATIONAL MARITIME MUSEUM.



"A FIRST RATE SHIP OF THE LINE AT SEA, 1735, WITH THE UNION AT THE MAIN"; BY SAMUEL SCOTT (d. 1772).

(Signed and dated 1736. Approx. 7 ft. square.)

This fine painting and the pair to it, "Merchant Shipping 1735," have been acquired by the National Maritime Museum, Greenwich. "A First Rate Ship at Sea" presents a problem, as, though the vessel resembles *Royal William*, which was rebuilt in 1719, this ship did not go to sea between this date and the time the picture was painted; and the decoration on the model of *Royal William* is shown reversed in the painting. Scott may have wished to depict *Britannia*, also rebuilt in 1719, which flew the Union at the main in 1735, when she went to Portugal under the command of Admiral Sir John Norris, to warn Spain not to go to war with Portugal, and to stop her depredations against British shipping in the West Indies. Spain did not go to war with Portugal, but the war of Jenkins' Ear started four years later. It has also been suggested that the ship may be *Barfleur*.



"MERCHANT SHIPPING 1735"; BY SAMUEL SCOTT (d. 1772).

(Signed and dated 1736. Approx. 7 ft. square.)

This picture, which forms a perfect pair with "A First Rate Ship at Sea," has, as noted above, been acquired by the National Maritime Museum, Greenwich. It represents typical merchant shipping of the period. A Danish cat (a type of vessel formed on a Norwegian model, having a narrow stern, projecting quarters and a deep waist) is on the right, unloading timber on a lighter with, further to the right, a Dutch galliot. On the left is a group of English shipping with a cat or a pink (another type of vessel with a narrow stern) and in the distance a ketch, a brigantine and a ship may be described. The men in the rowing boat are recovering an anchor.

days later the Prime Minister again wrote to the Foreign Secretary: "Has Sir Stafford Cripps yet delivered my personal message of warning about the German danger to Stalin? I am very much surprised that so much delay should have occurred, considering the importance I attach to this extremely pregnant piece of information." The Foreign Secretary telegraphed on the 18th to the Ambassador instructing him to deliver Mr. Churchill's message. "As no answer was received from Sir Stafford I asked what had happened." The ultimate answer was that: "Sir Stafford Cripps sent the message to M. Vyshinsky on April 19,

and M. Vyshinsky informed him in writing on April 23 that it had been conveyed to M. Stalin"—almost a month had passed since the Ambassador had been told to deliver the message to Stalin personally. "I cannot," says Mr. Churchill moderately, "form any final judgment upon whether my message, if delivered with all the promptness and ceremony prescribed, would have altered the course of events. Nevertheless, I still regret that my instructions were not carried out effectively. If I had had any direct contact with Stalin I might perhaps have prevented him from having so much of his Air Force destroyed on the ground."

Well, Russia was attacked: Hitler (and Ribbentrop had suggested the same thing to the Japanese Matsuoka, whom Stalin had kissed on both cheeks at a railway-station, saying: "We are both Asiatics") believed that Russia could be overwhelmed in six weeks, knowing, apparently, nothing about history, climate, or the ox-like endurance of the Russian peasant, under whatever masters. A *volte-face* was imperative: "Up to the moment when the Soviet Government was set upon by Hitler they seemed to care for no one but themselves. Afterwards this mood naturally became more marked. Hitherto they had watched with stony composure the destruction of the front in France in 1940, and our vain efforts in 1941 to create a front in the Balkans. They had given important economic aid to Nazi Germany [afterwards described by them as a home of Fascist bandits] and had helped themselves in many minor ways. Now, having been deceived and taken by surprise, they were themselves under the flaming German sword. Their first impulse and lasting policy was to demand all possible succour from Great Britain and her Empire, the possible partition of which between Stalin and Hitler had for the last eight months beguiled Soviet minds from the progress of German concentration in the East. They did not hesitate to appeal in urgent and strident terms to harassed and struggling Britain to send them the munitions of which her armies were so short. They urged the United States to divert to them the largest quantities of the supplies on which we were counting, and, above all, even in the summer of 1941 they clamoured for British landings in Europe, regardless of risk and cost, to establish a second front. The British Communists, who had hitherto done their worst, *which was not much*, [my italics!] in our factories, and had denounced 'the capitalist and imperialist war,' turned about again overnight, and began to scrawl the slogan 'Second Front Now' upon the walls and hoardings. We did not allow these somewhat sorry and ignominious facts to distract our thought, and fixed our gaze upon the heroic sacrifices of the Russian people under the calamities which their Government had brought upon them, and their passionate defence of their native soil. This, while the struggle lasted, made amends for all."

We did our best for the Allied Cause. Nobody in Russia ever understood it. Stalin demanded the landing of swarms of divisions at Archangel or the sending of many divisions to Persia. "The Russians never understood in the smallest degree the nature of the amphibious operation necessary to disembark and maintain a great army upon a well-defended hostile coast.... At the period we have now reached, in the autumn of 1941, we had no mastery of the enemy air over Europe, except in the Pas de Calais, where the strongest German fortifications existed. The landing-craft were only a-building. We had not even got an army in Britain as large, as well-trained, as well equipped as the one we should have to meet on French soil. Yet Niagaras of folly and misstatement still pour out on this question of the Second Front. There was certainly no hope of convincing the Soviet Government at this or any other time. Stalin even suggested to me on one occasion later on that if the British were afraid he would be willing to send round three or four Russian Army Corps to do the job. It was not in my power, through lack of shipping and other physical facts, to take him at his word."

The Soviet Government had the impression that they were conferring a great favour on us by fighting in their own country for their own lives. The more they fought the heavier our debt became. This was not a balanced view. Two or three times in this long correspondence I had to protest in blunt language, but especially against the ill-usage of our sailors, who carried at so much peril the supplies to Murmansk and Archangel. Almost invariably, however, I bore hectoring and reproaches with "a patient shrug; for sufferance is the badge" of all who have to deal with the Kremlin." Stalin pegged away with impossible demands, our Ambassador backing him up. Sir Stafford received such answers as: "When you speak of 'a superhuman effort' you mean, I presume, an effort rising superior to space, time and geography. Unfortunately these attributes are denied us." "It is almost incredible," comments Mr. Churchill, "that the head of the Russian Government with all the advice of their military experts could have committed himself to such absurdities. It seemed hopeless to argue with a man thinking in terms of utter unreality."

The book, though packed with documents, is constantly illuminated with vivid portraits and flashes of humour. It seems likely that we shall get more when Mr. Churchill comes to actual interviews, and junketings, with the Russians in Moscow, Teheran and Yalta.



THE EXCITEMENT AND EXHILARATION OF YACHT-RACING: A FINE PHOTOGRAPH TAKEN ABOARD MARIELLA DURING A TYPICAL TUSSLE WITH JENETTA DURING THE CLYDE FORTNIGHT.

The excitement and exhilaration of yacht-racing are admirably illustrated by this photograph taken from aboard the 74-ton yawl *Mariella* during a typical tussle with the ex-12-metre *Jenetta* in the course of the Clyde Fortnight, which closed on July 12, when the final regatta was sailed under the Burgee of the Mudhook Yacht Club. The series this year was one of the most successful of the post-war period, the number of entries was encouraging—on several occasions the peak figures of last

season being exceeded—and the weather on the whole was satisfactory. *Iskareen* proved the outstanding craft of the Clyde Fleet, for eight times out of nine starts Mr. D. H. Taylor steered his Swedish-built 8-metre to victory. *Jenetta*, shown speeding through a cloud of spray on the right of our photograph, sailed to victory six times in the over 31-ton class, and thus maintained the great reputation of her eighty-three-year-old owner, Mr. A. W. Steven.

COMMONWEALTH NAVAL HELP FOR KOREA; AND AIR AND MARITIME ITEMS.



HELP FOR THE UNITED NATIONS' APPEAL FOR RESISTANCE AGAINST NORTH KOREAN AGGRESSION: THE CANADIAN DESTROYER SIOUX LEAVING ESQUIMAULT HARBOUR, VANCOUVER ISLAND, EN ROUTE FOR KOREAN WATERS. SEE ALSO PICTURE BELOW.



MORE HELP FOR THE UNITED NATIONS: THE NEW ZEALAND FRIGATES PUKAKI (LEFT) AND TUTIRA LEAVING AUCKLAND FOR HONG KONG, TO AUGMENT U.N. FAR EAST FORCES. Speaking at Washington on July 12, Mr. Dean Acheson said that fifty-six of the fifty-nine members of the United Nations had responded to the U.N. appeal for help for South Korea and that military aid had been offered by the U.K., New Zealand, Australia, Canada, the Republic of China and the Netherlands. Naval and air contingents from Australia, New Zealand and the U.K. were already in action, and help from Canada and the Netherlands was already on the way.



CANADIAN WARSHIPS ON THEIR WAY TO HELP SOUTH KOREA: THE 8,000-TON CRUISER ONTARIO LEADING THE DESTROYERS CAYUGA, ATHABASKAN AND SIOUX.

As stated by Mr. Acheson (see above, right), naval forces of the British Commonwealth are fast gathering to aid the United Nations in Korean waters. Some British ships have already been in action. Two more destroyers, *Comus* and *Cockade*, left Hong Kong on July 3, and the same day the N.Z. frigates *Pukakai* and *Tutira* left Auckland. Australian ships already in Far Eastern waters were the frigate *Shoalhaven* and the destroyer *Bataan*. The Canadian force shown above left Vancouver Island for Korea on July 10. In addition to Commonwealth forces, the Dutch destroyer *Everisen* left Hong Kong for Korea on July 12.



"HANNIBAL"—FLAGSHIP OF B.O.A.C.'S NEW FLEET OF POST-WAR SPECIALLY DESIGNED AIR-LINERS—THE 40-PASSENGER HANDLEY PAGE HERMES IV., SEEN AT LONDON AIRPORT. On July 11, Lord Pakenham, Minister of Civil Aviation, named as "Hannibal" the flagship of B.O.A.C.'s new Handley Page Hermes IV. air-liner fleet and subsequently made a flight in her. This is the first fleet of British air-liners specially designed as air-liners since the war. The Hermes IV. is powered with four Bristol Hercules 763 engines, has a maximum speed of 275 m.p.h., and is to enter the London-West Africa service in late July and other London-African routes later in the year.



THE 20,300-TON CUNARD LINER FRANCONIA, WHICH GROUNDED IN THE ST. LAWRENCE RIVER NEAR QUEBEC ON JULY 12—A PHOTOGRAPH TAKEN IN LIVERPOOL DOCKS. On the night of July 12-13, the 20,300-ton liner *Franconia*, bound for Liverpool with 780 passengers, struck a reef and went aground in the St. Lawrence River a mile below Quebec, on the island of Orleans. All the passengers were landed as a precautionary measure, and in order to lighten the ship. Morning tides and harbour tugs failed to move her. At low tide her water-line at the bow was 15 to 20 ft. above the surface. There was said to be no danger of her rolling over and on July 16 she was refloated.

PERSONALITIES OF THE WEEK: PEOPLE AND EVENTS IN THE PUBLIC EYE.



THE NEWLY APPOINTED ISRAELI MINISTER TO BRITAIN :
MR. ELIAHU ELATH, SEEN WITH HIS WIFE, ON THEIR ARRIVAL
IN ENGLAND.

Mr. Elijah Elath, until recently Israeli Ambassador in Washington, arrived in this country at the beginning of July to present his credentials to the King. He succeeds Dr. Mordecai Eliash, who died last March. Mr. Elath, who is forty-seven years old, is an authority on the Bedouin and Transjordan. Before becoming Ambassador in Washington he was head of the Jewish Agency there.



ON HIS WAY TO EXPLAIN HIS COLCHESTER SPEECH TO THE

HOUSE OF COMMONS : MR. JOHN STRACHEY.

There were some heated exchanges in the House of Commons on July 11 when Mr. Strachey was called to account by the Opposition for his speech at Colchester on the Schuman plan. While maintaining that the word "plot" did not refer to the Schuman plan but to the manœuvres of the Opposition, Mr. Strachey admitted that he regretted the tone of some of his expressions.



LEAVING THE HOUSE OF LORDS AFTER BEING SWORN IN :
MR. TERENCE N. DONOVAN (LEFT) AND LIEUT.-COLONEL
REDMOND BARRY, JUDGES OF THE HIGH COURT.

Lieutenant-Colonel Patrick Redmond J. Barry, K.C., and Mr. Terence N. Donovan, K.C., M.P., newly-appointed Judges of the High Court of Justice, were sworn in at the House of Lords on July 10. Mr. Donovan's appointment will cause a by-election at Leicester, North-East, where, as Labour candidate, he obtained a majority of 10,397 in a four-cornered fight at the General Election.



A NEW FRENCH GOVERNMENT : M. RENÉ PLEVEN (CENTRE—HOLDING PAPERS) WITH

THE CABINET WHICH HE FORMED ON JULY 12 AFTER ALL-NIGHT CONSULTATIONS.
M. Pleven, who on July 11 received a vote of confidence as Prime Minister, formed his new Government on July 12. Our photograph shows the new Cabinet on the steps of the Elysée Palace with President Auriol. (Front row, l. to r.) M. Giacobbi (Rad.—Without Portfolio); M. Queuille (Rad.—Interior); M. Mollet (SOC.—In Charge of Council of Europe Affairs); M. Pleven (Prime Minister); President Auriol; M. Moch (SOC.—National Defence); M. Schuman (behind—M.R.P.—Foreign Affairs); M. Letourneau (M.R.P.—Associated States of Indo-China); and M. Louvel (M.R.P.—Industry and Commerce).



WINNERS OF THE ASHBURTON SHIELD AT BISLEY : THE LEYS SCHOOL TEAM AFTER THEIR VICTORY.

THEIR TOTAL SCORE WAS 513 OUT OF A POSSIBLE 560.

The Leys School won the ninety-year-old Ashburton Shield, the public schools championship, at the National Rifle Association meeting at Bisley on July 13. The Leys School, which had not won the Shield before, scored 513 out of a possible 560, followed by Epsom College with 507. No fewer than 78 teams, comprising 700 young marksmen, took part in the contest, which is second only to the King's Prize as a social event. The winners led after the 200-yards shoot in the morning, having by then scored 258, and thus gained the Kinder Cup for the best score at the shorter range.



THE MAN WHO RECOVERED THE DIAMOND SCULLS
FOR BRITAIN : MR. A. D. ROWE.

Although five of the Henley Royal Regatta trophies went overseas this year, A. D. Rowe, Leander Club, recovered the Diamond Sculls for Britain, which have been abroad for seventeen years. He beat R. van Mesdag, of Trinity College, Dublin. Our photograph shows Mr. A. D. Rowe with his awards.



THE NEW U.S. COMMANDER IN KOREA : LIEUT.-GENERAL W. H. WALKER
(CENTRE); (LEFT) MR. J. J. MUCCIO, U.S. AMBASSADOR IN KOREA.

It was announced on July 14 that Lieutenant-General Walton H. Walker has assumed command of the U.S. forces in Korea. He is a veteran of both World Wars, and in the last war commanded the 20th Army Corps, the "ghost corps" of General Patton's Third Army, which reduced Metz and forced the Moselle. Among his decorations is the Soviet Order of the War for the Fatherland.



IN LONDON : DR. PAUL SCHMIDT, WHO WAS HITLER'S
PERSONAL INTERPRETER.

Dr. Paul Schmidt, who was Hitler's personal interpreter, arrived in London on July 11 to arrange for the publication of his memoirs. He joined the German Foreign Office in 1923, and was an interpreter with the League of Nations, and when Germany quitted the League, he was recalled to Berlin.



The World of the Cinema.

SEARCH FOR SATISFACTION.

AT the outset of this fortnight's search I decided that the film of "Annie Get Your Gun" was not for me.

I have a certain incontrovertible allergy—the word is used, for once, in its strict sense—against the film-musical. Allergy—need I point out?—is not synonymous with repugnance. Rather it is a distaste for something which the generality of mankind finds supremely to its taste. Thus, if strawberries or prawns bring one out in a rash (whether one likes them or not), one simply has to resist eating strawberries or prawns, because one is "allergic" to them.

Similarly, I find it as a rule wise to avoid savouring film-musicals, since they usually bring me out in a mild rash of exasperation. I am always particularly exasperated by those endless vistas of Alps, helter-skelters, water-chutes, mountain-ranges, and so on, covered with singing and swaying lovelies—the whole thing happening on a stage as large as Salisbury Plain.

I went instead, first of all, to see a film called "Three Husbands," and from the first shot I could see that satisfaction was not to be found here, for the moment the title and credits were over, against a background of clouds, the camera "panned up" as the technicians say—into the clouds, and lo and behold! we were in that Inferno of Hollywood banality which Hollywood calls Paradise. The Keeper of the Gate was asking a man who had just died whether he had any requests to make, and the dead man—in the unmistakable accents of Emlyn Williams—was heard to say: "Well, it's all rather embarrassing—may I whisper?" The point of this film cannot possibly be better expressed than in the choice English of the Synopsis. "From the beyond, Maxwell Bard (Emlyn Williams), a charming millionaire British bachelor, living in San Francisco, has just unleashed a Jovian catapult in the lives of three families back on earth. The day after his death he has had his attorney give to his three best friends letters signed by him, informing them that he has been carrying on romantic affairs with each of their wives."



"AS IRRESISTIBLE AS A FINE DAY AT BRIGHTON": "ANNIE GET YOUR GUN" (METRO-GOLDWYN-MAYER), A SCENE FROM THE SCREEN VERSION OF THE SUCCESSFUL PLAY, SHOWING (L. TO R.) DOLLY TATE (BENAY VENUTA); PAWNEE BILL (EDWARD ARNOLD); FRANK BUTLER (HOWARD KEEL); BUFFALO BILL (LOUIS CALHERN) AND ANNIE OAKLEY (BETTY HUTTON).

The rest of the film is in the form of that tedious and rather outmoded device, the flashback. It is a film that very nearly loses itself in that device, because in one flashback we go to see a French film, and the French film takes the place of the one we were looking at, and for three delirious minutes I hoped that we should see the French film to the end, and not the American one. But it was not to be, and we were soon back at the poker party where the charming British millionaire played for high stakes with the three husbands of his alleged mistresses.

It must be confessed that the various episodes are worked out with very little wit or gaiety. It turns out in the end that the three letters were a wicked joke. And for the final shot one must again have recourse to the incomparable Synopsis: "From the beyond Maxwell beams down post-humorously on all."

My next venture was "Bitter Springs," which turned out to be at least a more original—not to say more aboriginal—effort. It is set in the year 1900 in the heart of Australia. I missed the celebrated picture called "The Overlanders," but I am told that this is on pretty much the same lines. For example, it is about a trek by a farming homestead across some 600 miles of deserts and mountains in search of a new patch of land to which a Government-stamped paper entitles the trekkers. They meet with various disasters and continual drought, and when they arrive at the eponymous Bitter Springs they find that a tribe of aborigines have already staked a prior claim, a claim made, in fact, some 2000 years earlier. The leader of the Australian homestead is Chips Rafferty, and his cavalcade has been joined by a very odd trio—a Cockney travelling musician (none other than our old friend, Tommy Trinder), that lump of sincere Scottish granite, Gordon Jackson, and a very striking aboriginal actor called Henry Murdoch.

Indeed, it is the aborigines who win all the honours in this film; in comparison they are completely unsconscious in front of the camera. At least, the men-folk are—oddly enough, we have no more than an extremely fleeting glimpse of any womenfolk whatsoever, but we are shown 150 or so of the men, quarrelling with the whites, stealing their sheep, hurling boomerangs, and registering amusement at Tommy Trinder. One of the leaders looks quite enchantingly like Paul Verlaine, as the poet of spleen might be imagined if he had ever gone to the Palladium.

"If it's laughter you're after," there is indeed Mr. Trinder as his usual jolly self, jauntily giving the aborigines some dusky inkling of English vaudeville humour. But Mr. Trinder himself must admit that the comic scenes are "stolen" by a

By ALAN DENT.

baby kangaroo which has the combined charm of *Brumas*, Mr. Disney's *Bambi*, and the deerling in "The Yearling."

This film has a great deal of remarkably beautiful photography, and I have not been given such a strong sense of the true Australian atmosphere since, in my adolescence, I read an unforgettable novel called (I think) "Geoffrey Hamlyn," by (I believe) Charles Kingsley's brother, Henry. This had a wonderful description of a little boy lost in the bush. "Bitter Springs" only just touches on the problem of the white man's seizure of aboriginal property. At the very end it begins to suggest that conciliation is possible; I am assured by people who know that there has been a great deal of conciliation since 1900. I hope that people who know are right. It is, on the whole, a fresh and not unsatisfactory film.



"IT IS THE ABORIGINES WHO WIN ALL THE HONOURS IN THIS FILM": "BITTER SPRINGS" (EALING STUDIOS), SHOWING A SCENE FROM THE FILM IN WHICH MEMBERS OF A NEIGHBOURING TRIBE RETURN FROM A HUNT TO FIND THE OUSTED ABORIGINES IN POSSESSION OF THEIR OWN WATERHOLE.



"SET IN THE YEAR 1900 IN THE HEART OF AUSTRALIA": "BITTER SPRINGS," SHOWING TOMMY (TOMMY TRINDER) SINGING NATIVE SONGS AT THE CHILDREN'S CORROBOREE.

In the end I found complete and utter satisfaction at that film I began by eschewing! Irving Berlin's "Annie Get Your Gun" is as irresistible as a fine day at Brighton, or a 'plane flight to Ireland (no further), or muffins for tea in winter.

The first things that strike one on re-hearing the songs is the absolute ebullience of its nine or ten tunes which—let us face it, at least in an article about cinema—are as vastly superior to the ditties of English musical-comedy writers as Elgar is superior to Edward German, or fresh green peas to tinned.

In the show at the Coliseum, Dolores Gray and Bill Johnson had a highly endearing quality. But let the reader take it from me that there is not a pin to choose between those performances and these of Betty Hutton and Howard Keel. Miss Hutton's metamorphosis from grub to butterfly—that is, from a grubby, freckled, backwoods girl in the grimy clothes, to the trim professional sharpshooter—is as extraordinarily effective as it is sudden. Miss Hutton has considerable pathos, which is the last thing one expects after her strepitous performance at the Palladium the other year, and the Technicolor brilliance, variety and vivacity of the whole thing excites one now very much as circus processions did in one's childhood. Readers younger than myself may wonder what I am talking about: I refer to that morning parade through the town streets of the circus personnel—clowns, elephants and all—which whetted infant and, indeed, adult appetites to rush agog to the marquee on the town's outskirts when evening came.

NEWS AT HOME: THE QUEEN IN ULSTER,
AND ITEMS RECORDED BY THE CAMERA.



(ABOVE.) HER MAJESTY THE QUEEN'S ARRIVAL IN NORTHERN IRELAND, WHEN MEMBERS OF THE ROYAL INNISKILLING FUSILIERS PRESENTED TO HER BY THE GOVERNOR, LORD GRANVILLE (RIGHT).

On July 14 her Majesty the Queen arrived in Northern Ireland for a four-day visit to the province. She flew in a *Viking* of the King's Flight and touched down at Aldergrove R.A.F. station, where she was met by her brother-in-law, Lord Granville, the Governor, who presented to her members of the Northern Ireland Government. On July 15 the Queen attended a great Territorial Army parade at the Balmoral show grounds, Belfast, where more than 2000 men and women of the T.A. and some 500 cadets were on parade. The occasion was marked by her presentation of Colours to the 5th Bn. The Royal Inniskilling Fusiliers and the 5th Bn. The Royal Irish Fusiliers—the first Colours ever to be presented to T.A. units in Northern Ireland.



A UNIQUE OCCASION IN NORTHERN IRELAND T.A. HISTORY: HER MAJESTY PRESENTING A COLOUR TO THE 5TH BATTALION, THE ROYAL INNISKILLING FUSILIERS.



(RIGHT.) HER MAJESTY TAKES THE SALUTE AT A GREAT TERRITORIAL ARMY PARADE IN BELFAST. A DETACHMENT OF WOMEN'S ROYAL ARMY CORPS (T.A.) IS SEEN MARCHING PAST.



MASS AGAIN AFTER 411 YEARS: THE RT. REV. DOM WILFRID UPSON CELEBRATING MASS WITHIN THE RUINED WALLS OF HAYLES ABBEY, NEAR WINCHCOMB, GLOUCESTERSHIRE. On July 9 Pontifical High Mass was celebrated within the ruined walls of Hayles Abbey, which was destroyed at the Reformation. Five thousand Roman Catholics heard a sermon by Father Hilary Carpenter, Provincial of the Dominicans. Benedictine monks from Prinknash were also present.



WATCHED BY SCHOOLCHILDREN IN THE OPEN AIR THEATRE AT FINSBURY PARK: A PERFORMANCE OF "SWAN LAKE" BY THE SADLER'S WELLS BALLET COMPANY. The Sadler's Wells Ballet Company recently gave a performance of "Swan Lake" at the Open Air Theatre in Finsbury Park. It formed part of the London County Council programme for open-air entertainments in the Parks. Our photograph shows schoolchildren watching the performance.

ONE OF THE MOST IMPORTANT AND RICHEST ASSYRIAN EXCAVATIONS OF THE LAST 100 YEARS: EXCAVATING THE GREAT PALACE OF ASSURNASIRPAL THE SECOND.

By M. E. L. MALLOWAN, M.A., D.Litt., F.S.A., Professor of Western Asiatic Archaeology at the Institute of Archaeology, University of London, and Director of the British School of Archaeology in Iraq.

The first full-scale expedition to operate at Nimrud a century after the abandonment of the excavations by the celebrated explorer Sir Henry Layard, was conducted under the auspices of the British School of Archaeology in Iraq. The expedition was directed by Professor M. E. L. Mallowan, who was assisted by his wife, Agatha Christie, the author. A full staff of trained archaeologists consisted of the following: Mr. R. W. Hamilton, formerly Director of Antiquities in Palestine, who was responsible for the surveying; Mr. D. J. Wiseman, O.B.E., of the Egyptian and Assyrian Antiquities Department of the British Museum, who undertook the

NIMRUD, which lies on the east bank of the River Tigris, about 20 miles south of Mosul, in Iraq, was known in ancient times as Kalah (Fig. 1). Together with Nineveh and Assur, it was one of the three great Assyrian capital cities from which a succession of powerful monarchs built up a great Empire. The special importance of Nimrud was its establishment as a military base where a large part of the Assyrian army was stationed, trained and recruited. After 883 B.C., when King Assurnasirpal II. rebuilt the ruined city which Shalmaneser I. had founded 400 years earlier, the army would set forth on its annual campaigns at the beginning of every summer. For a period of two centuries the Assyrian Empire was gradually consolidated, and exercised a wider and more terrifying control than any that had hitherto been experienced in the Near East. Here labourers and skilled craftsmen were imported from many parts of the

governors in the eighth century B.C. (Fig. 8). In one corner of that building was the archive office, and a collection of about 150 clay tablets which ranged in date from 808-727 B.C. These documents, which were inscribed in the Assyrian cuneiform script, consisted for the most part of contracts, sales of land and loans of various commodities which included slaves, cattle, cereals and metal; gold, silver and lead were also mentioned. The tablets were dated by the name of the *limmu*, a high official appointed by the king for each year of his reign, and exact year dates could therefore be assigned to a considerable quantity of palace pottery, seals, jewellery, metal and architecture which were associated with this discovery. Hitherto no excavator had succeeded in finding inscribed clay tablets at Nimrud. It was now clear that the mound might well contain clues of vital importance for the unravelling of ancient Assyrian history and civilisation, and it is by no means impossible that an ancient Assyrian library of an earlier period than the celebrated collection made by King Assurbanipal at Nineveh, still remains to be unearthed. Two beautiful objects emerged from the soil during the same season (1949). The first was a delicately-modelled ivory figure



FIG. 1. THE GREAT ASSYRIAN CAPITAL OF KALAH AS IT APPEARS TO-DAY: THE HUGE MOUND OF NIMRUD FROM THE WEST, WITH (LEFT) THE TOWERING MASS OF THE ZIGGURAT MOUND. This view shows the scene of the excavations of both Sir Henry Layard 100 years ago, and of Professor Mallowan during 1949 and 1950. The dark belt in front of the length of the mound is probably the old bed of the Tigris. Down the ravine which can be seen just to the right of

the centre of the picture Layard dragged the huge Assyrian statues which now stand in the British Museum. The scene of Professor Mallowan's excavations lies on top of the mound to the right of this ravine. See also Figs. 2 and 3 for the east side of the mound.

decipherment of all the inscriptions and has contributed the information provided about them in this article; Miss Barbara Parker, Secretary-Librarian to the School, who took all the photographs in the field; and Miss Margaret Munn-Rankin, who dealt with the pottery and was general field assistant. In addition, the expedition was fortunate in having the co-operation of Dr. Faraj Basmachi and Sayyid Izet Din, of the Iraq Antiquities Department; Dr. Mahmud El Amin, of the same Department, assisted with the inscriptions during the preliminary soundings in 1949. The thanks of the expedition are due to Dr. Naji Al-Asil, Director of the

civilised world, and colossal defensive walls were erected to contain the treasures and tribute which year after year poured into the kings' palaces. It is estimated that at least ten million bricks were used for the construction of the acropolis walls which encompassed the Royal buildings, governors' residences, administrative offices and temples (Figs. 2-3). Beyond the acropolis lay a square mile of city, once again defended by huge mud-brick walls, with towers at regular intervals. The urban area housed not only the army, but thousands of polyglot subjects of the king—merchants, craftsmen, civil servants and farmers. And here, too, the kings had laid out parks and zoological gardens stocked with wild animals from distant countries, penned up in cages for the wonderment of the people.

The credit of being the first to reveal to the world the importance of Nimrud belongs to the celebrated archaeologist and diplomatist Sir Henry Layard, who made extensive excavations on the site between 1845 and 1851. He it was who laid bare the ziggurat (Fig. 1), or great tower, which lies at the north-west corner of the mound, and excavated a series of Assyrian palaces and monumental sculpture, the cream of which now adorns the walls of the British Museum. Exactly a century after Layard had closed the excavations on the north-west Palace of Assurnasirpal, an expedition under the auspices of the British School of Archaeology in Iraq resumed operations where he had left off. Five weeks' soundings made in the spring of 1949 indicated that there was much more to come out of the ground, and that Layard's successors, Loftus and Rassam, as well as the plunderers who attacked the site after the Crimean War, had left many parts of the mound untouched. Moreover, it was realised that with the aid of modern scientific equipment and the developments in method which have taken place in the course of a century of more or less continuous archaeological activity, much material might be salvaged which, through no fault of their own, would have been irretrievably lost by the early pioneers. The greatest tribute that can be paid to Layard is an appreciation of the outstanding excellence of his work, in spite of the obvious handicaps under which he laboured.

The soundings made in 1949 were largely confined to the eastern sector of the mound, where traces of several formidable mud-brick buildings of the eighth and seventh centuries B.C. were exposed. It had been impossible for the early workers to disengage these walls from the soil, because a century ago the technique of digging mud-brick had not yet been mastered, and besides, they had been sufficiently rewarded by unearthing the sculptured stone facades of the kings' palaces in the western sector of the mound. But a new discovery, full of promise for the future, emerged as the first result of our soundings. In the south-eastern sector, opposite one of the main gates in the citadel, we lighted on an imposing building with heavy mud-brick walls partly faced with burnt-brick, which had been the administrative offices of the Assyrian

of a cow, which had once been represented suckling its calf, the head turned back to lick its tail (Fig. 21). This little masterpiece, now in the Iraq Museum, Baghdad, was discovered in a room where Layard had found a wonderful collection of ivories, some of which date from the ninth century B.C.: this exquisite fragment had been overlooked by his workmen and lay in an undug patch of soil just as it had been abandoned 2600 years ago. The second object of outstanding interest and beauty was a translucent cylinder seal of mauve chalcedony, marvellously engraved with a mythological scene in which semi-divine bull-men



FIG. 2. A MEASURE OF THE STRENGTH AND SIZE OF ASSURNASIRPAL'S CITY: A VIEW OF THE ACROPOLIS WALL, LOOKING FROM THE TOP OF THE MOUND DOWNWARD TO THE OLD ASSYRIAN ROADWAY, ON WHICH TWO MEN CAN BE SEEN STANDING.

Iraq Antiquities Department, as well as to his colleagues for their furtherance of the work. The excavations were made possible by generous grants from the Gertrude Bell Memorial Fund of the British School of Archaeology in Iraq; from the Ashmolean Museum, Oxford, and the Griffith Institute, as well as from Messrs. Penguin Books Ltd., who, besides, sponsoring this work, are engaged in the publishing of a series of Asiatic archaeological Pelican books, under the direction of Mr. Allen Lane.



FIG. 3. THE REVERSE VIEW OF THE WALL SECTION SHOWN IN FIG. 2. THIS HUGE MUD-BRICK BASTION WAS OVER 60 FT. THICK, AND WAS EXCAVATED BRICK BY BRICK FROM ITS INNER FACE DOWN TO THE ANCIENT ASSYRIAN CARRIAGE-WAY WHICH SEPARATED THE MOUND FROM THE TOWN AREA.

carry the sun in its journey across the sky; this piece was probably made in the eighth century B.C., perhaps during the reign of King Sargon, a period at which the art of seal-cutting reached its climax in Assyria.

The large-scale excavations made in 1950 will be described by Professor Mallowan in another article, but in order that all the ivories (Figs. 10 to 21) discovered may be considered at the same time, we anticipate the later article and give the Professor's description of their discovery on pages 150-151.

NEWLY REVEALED DETAILS OF THE PALACE OF ASSURNASIRPAL AT NIMRUD.



FIG. 4. AN ABLUTION CHAMBER IN WHICH THE ASSYRIAN KING'S OFFICIALS UNDERWENT RITUAL PURIFICATION. FOR THE SAME ARCH SEE ALSO FIG. 5.



FIG. 5. THE SAME ABLUTION SITE AS FIG. 4, WITH THE ARCH OPENED. IT APPEARS THAT THE BLOCKING WAS INTENTIONALLY REMOVABLE TO ALLOW OF PERIODIC INSPECTION OF THE MAIN DRAIN.



FIG. 6. A FRONTAL VIEW OF THE MONSTER WHICH GUARDED ASSURNASIRPAL'S PALACE, ALSO ILLUSTRATED ON OUR FRONTISPICE. NOTE THE PARTLY-EXCAVATED SIMILAR STATUE, AND STATUE AND RELIEFS TO THE RIGHT.



FIG. 7. A CLOSE-UP FRONTAL VIEW OF FIG. 6. THE FIGURE IS 11 FT. HIGH. NOTE THE BOLD CONVENTION BY WHICH IT HAS FIVE LEGS, TO LOOK RIGHT FROM SIDE OR FRONT.



FIG. 8. A COURTYARD IN ONE OF THE ADMINISTRATIVE BUILDINGS IN EAST NIMRUD. THE COBBLED PATCHES AMONG THE BURNT BRICK SHOW WHERE THE SURFACE HAD BEEN REPAIRED.



FIG. 9. A RITUAL SACRIFICE: THE SKELETON OF A GAZELLE BURIED UNDER THE PAVEMENT OF THE PRINCIPAL THOROUGHFARE OF THE PALACE BUILDINGS.

One hundred years ago, Sir Henry Layard, the famous Assyriologist, conducted an extensive series of excavations at Nimrud, not far from Mosul. Nimrud was the ancient Kalah, and in the ninth century B.C. was one of the great capitals of the Assyrian Empire and the military centre of Assurnasirpal II. In his excavations Layard found many of the great pieces of statuary which are now in the British Museum. During 1949 and 1950 the excavations have been reopened and extended by a full-scale expedition under the direction of Professor Mallowan, who describes

on the opposite page the first phase of the operation. The second phase will be described by him in a later article. On our frontispiece and in Figs. 6 and 7 on this page, we show the remarkable gateway to Assurnasirpal's palace. This statuary was seen and uncovered by Layard, but covered over again by him and has not been seen for a hundred years, or ever before photographed. The two 11-ft. monsters flanked an entrance only 6 ft. wide, and near them was an even taller bull-man colossus which towered over the north front of the building.

IVORY AND GOLD ASSYRIAN TREASURES FROM THE GREAT PALACE OF NIMRUD.



(ABOVE.) FIG. 10. (LEFT) AN IVORY FOREARM (8 CM. LONG), PART OF A COMPOSITE STATUETTE; (RIGHT) AN IVORY COLUMN SURMOUNT, PERHAPS FROM A CASKET. SEE FIG. 12.

(LEFT.) FIG. 11. AN IVORY LION'S HEAD IN THREE-QUARTER RELIEF, REPRODUCED NATURAL SIZE, WELL MODELED BUT WITH RIGHT EAR MISSING. DISCOVERED IN ROOM OO.

FIG. 12. A LARGE HOARD OF IVORIES, AS THEY WERE DISCOVERED LYING IN ROOM III OF THE PALACE. THE HAND OF FIG. 10 CAN BE SEEN, RIGHT. THERE WAS SOME GOLD AMONG THE FINDS HERE.

FIG. 13. CARRYING A LOTUS AND BEARING ON HER HEAD COW'S HORNS AND A SUN-DISC: THE PHOENICIAN GODDESS ASTARTE, CARVED ON AN IVORY DECORATION. (NATURAL SIZE.)

IN his article on page 148, Professor Mallowan refers to his discovery in his 1949 dig of an exquisite ivory cow (Fig. 21) "in a room where Layard had found a wonderful collection of ivories, some of which date from the ninth century B.C.: this exquisite fragment had been overlooked by his workmen and lay in an undug patch of soil just as it had been abandoned 2600 years ago." Not far from this wonderful piece were found at the same time two small ivory plaques (Fig. 19) of considerable intrinsic interest. The larger shows a bull with a rudimentary design, perhaps of a plant, in the background; the smaller, a bull-headed figure with a man's body and feet, probably representing a class of priest, known as the *ashipu*, who was thus masked for the performance of incantations. The two plaques are also obviously unfinished and throw some light on the craft of the ivory-worker, who evidently began by sketching the outline and arranging the general spacing and composition before proceeding to fill in the details. The discovery of these two plaques at Nimrud also shows that some of the ivories were carved *in situ* and not imported. During the

(Continued opposite.)



FIG. 14. A POWERFUL AND INDIVIDUAL IVORY HEAD, PERHAPS OF A GODDESS, AND PART OF A GOLD-AND-IVORY STATUETTE. SEE FIGS. 15-16. (ABOUT TWICE NATURAL SIZE.)

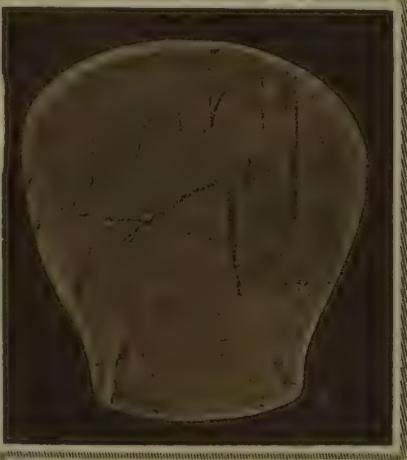


FIG. 15. A PROFILE VIEW OF FIG. 14, HERE SHOWN NATURAL SIZE. FOUND IN ROOM III. (Photo, Antran.)

FIG. 16. THE BACK VIEW OF FIG. 14, SHOWING A CURIOUS MAKER'S MARK. (NATURAL SIZE.) (Photo, Antran.)



FIG. 17. A CHRYSELEPHANTINE HEAD, ABOUT DOUBLE NATURAL SIZE. THE PROFILE IS DEFACED, ONLY THE EYE AND MOUTH APPEARING. TO THE RIGHT, FRAGMENTS OF THE GOLD OVERLAY.

ANIMAL PORTRAITURE IN ASSYRIAN IVORIES OF 2700 YEARS AGO.



FIG. 18. PERHAPS THE LARGEST AND FINEST PIECE OF ITS KIND EVER DISCOVERED : A MAGNIFICENT IVORY BULL, FOUND IN ROOM HH OF ASSURNASIRPAL'S PALACE. REPRODUCED NATURAL SIZE. EYES, HORN AND EAR WERE ORIGINALLY INLAID. SEE FIG. 20 FOR THE BACK VIEW.



FIG. 19. EVIDENCE THAT NOT ALL THE IVORY WORK WAS IMPORTED : TWO SMALL UNFINISHED PLAQUES. FOUND WITH FIG. 21. (Enlarged.)



FIG. 20. A REDUCED VIEW OF THE BACK OF FIG. 18. THE FLAT BACK AND SHAPED DOWEL-HOLE SEEM TO INDICATE THAT IT DECORATED A PIECE OF FURNITURE, PERHAPS A THRONE ARM.

Continued.

second season of excavations under Professor Mallowan a great quantity of ivories was discovered and, although the story of this second season will appear in a later issue, the story of the second group of ivories is being taken here so that the whole of this subject can be considered at once. Concerning the second group of ivories, Professor Mallowan, when discussing a group of rooms in the southern, or domestic, wing of Assurnasirpal, writes: "But the principal treasure recovered from these rooms was a series of ivories which had once been used as inlay for caskets, boxes and the Royal furniture. These splendid pieces, which had been made by the most skilled master-craftsmen in the Near East, from Phoenicia and Syria as well as Mesopotamia, are still a delight to the eye; they clearly foreshadowed the making of the chryselephantine statuary which was to be so much admired by the Greeks three centuries later, in Athens. There was abundant evidence that many of these pieces had been part ivory, part gold, and it was probably this conjunction which led the enemy who sacked Nimrud at the end of the eighth century B.C. to leave so much of the Royal furniture behind. The gold in itself had been sufficient to satisfy the cupidity of the invader, and we may be grateful to the licentious and brutal soldiery for the lack of artistic appreciation which caused them to abandon so many gems of the ivory-worker's art. The accompanying photographs illustrate a selection of these objects (Figs. 10-18, 20). Not less astonishing than their beauty and vigorous character is the size of some of these pieces. Two of the ivories, a fragment of a lion, with tail curling over the rump, and a bull, are perhaps the largest specimens of the kind ever recovered from ancient Western Asia. By a remarkable stroke of good fortune, we discovered on the floor of one of the ivory rooms an inscribed clay docket dated by the name of an Assyrian limmu official known to have held office in the year 715 B.C. This invaluable piece of dating evidence can only mean that some of these objects were still in use as late as that date, though it is generally

supposed that many of the Nimrud ivories were made over a century and a half earlier, in the reign of Assurnasirpal II. In the light of this evidence the problem of the date at which these ivories were made will require further consideration." Fig. 12 shows how the hoards of ivories were discovered. This particular example is in Room HH of the southern wing of the palace, but other ivories were found in Rooms FF and OO. Among the ivories are a few fragments of gold, and it is clear that the majority of the work was chryselephantine—that is to say, of ivory inlaid or overlaid with gold. Perhaps the finest example of the combination is the much-mutilated goddess head shown in Fig. 17, with which part of the overlying gold was found, and in this the rendering of the parallel strands of hair on the ivory head can be seen exactly reproduced on the gold foil which had surmounted it. The head in this case is bound with a triple fillet and decorated with twelve-petaled rosettes. Pendant from the fillet is an open reticulated pattern of strip gold overlaying the ivory and forming spiral curls. The eyebrows were probably also once encrusted with gold. The bull, shown in Figs. 18 and 20, was found in a bed of clay and debris and a clay docket was found beside it inscribed and bearing a date of about 715 B.C.; and it would appear that about that time the palace was sacked by a vandalistic enemy. The fragment shown in Fig. 13 shows the Phoenician goddess Astarte, and must have been the work of a craftsman foreign to Nimrud, and this may well have been one of the Assyrian king's trophies from his victorious western campaigns. Three of the four faces of this piece show representations of the goddess, although the two not shown are considerably defaced. The back and foot have dowel-holes for fitting the ivory to some larger piece of furniture. The goddess is wearing a flowing Egyptian type of wig, which was probably originally encrusted with glass and gold ornamentation. It seems likely that it was once fitted to a decorated chair or bedstead.



FIG. 21. A BEAUTIFULLY MODELED IVORY COW, REPRODUCED NATURAL SIZE. FOUND IN 1949 IN A ROOM EXCAVATED BY LAYARD 100 YEARS AGO.
All the photographs on this page by Antran, Baghdad.



"IF," said I recently to a man who has spent very nearly sixty years in handling old silver, and is very wise and knowledgeable indeed; "if," I said, "I were to tell you I had just seen a Queen Anne silver-gilt tea and coffee service—that is, teapot, coffee-pot, hot-milk jug, basin and cover, and tea-caddy to match—would you think I was romancing?" "Not at all," he answered, "I should tell you that while such a set is possible—and by that I mean a set made as a set, and not a number of pieces gathered together later—I myself have never been fortunate enough to come across such a thing." With that, I had to leave him to catch a train, and I hope that he has found time to visit an exhibition ("Three Centuries of British Silver") got together in aid of the Citizens' Advice Bureaux for Greater London, and housed at Messrs. Mallett's Galleries, in New Bond Street, because I want to talk to him again and compare notes about the magnificent silver-gilt pieces reproduced here in Fig. 3, which are lent by the Duke of Buccleuch. These five pieces are all by Louis Mettayer, and bear the date mark for 1712, and even if it may be impossible to prove that each of them was made originally for the same person, they are still remarkable. The following points are worth noting. The teapot has a flat lid, which rather leads one to suppose that, in spite of the similarity of style to the rest, it was not intended to form part of the set. It bears the engraved arms of Queen Anne without supporters. But its black wood handle is like the handle of the hot-milk jug, and so is the button on the lid. The coffee-pot has a fluted wooden button at the top, and a fluted handle. The tea-caddy and the cover of the basin have silver-gilt fluted tops, not wooden, which is natural, as neither of these pieces would be hot to the touch. You can, then, if you wish, argue that coffee-pot, basin and tea-caddy were made as a trio, and teapot and hot-milk jug as

A PAGE FOR COLLECTORS. "THREE CENTURIES OF BRITISH SILVER."

By FRANK DAVIS.

which had brought me from Germany, where I had found myself—what is the word? *deafened*, I think—by the most extravagant example of early seventeenth-century baroque—the Chapel in the Schloss at Buckeburg, near Minden. Perhaps, therefore, I am in danger of praising overmuch the quiet Dorian strains I seemed to hear amid this English silver. Certainly, as an antidote to the luscious architectural fashions

arms of the countries which took part in the Congress of Vienna and, if I read the inscription correctly, the inkstand was made from the gold snuff-boxes presented to Viscount Castlereagh at the time. It is a very nicely balanced show, with his Majesty the King, her Majesty Queen Mary, Oxford and Cambridge Colleges and various City Companies all taking part, not to mention that other institution which is not normally connected with the arts in the public mind, the Bank of England.

The sconce with the cherub's head belongs to the Bank (Fig. 1), a typical example from the rather fussy decade of the 1690's (by John Barnard, London, 1699), and as a contrast there is the plain George I. sconce shown beside it—by John Eckford, London, 1723—lent, among several other fine pieces, by the Duke of Portland. This very simple design, like that of the pair of caddies I mentioned, is very close to modern taste—indeed, so many pieces from the first thirty years of the eighteenth century fit so naturally into what we consider the only possible framework for civilised living that it is tempting to become dogmatic and persuade oneself that before the eighteenth century people merely cluttered themselves up with extravagantly decorated household utensils—that every simple thing had to be adorned with a cherub's head, like the Bank of England sconce. That is why—or, rather, one reason why—I ask you to look at the porringer of 1669 together with the caddies of 1728. Sixty years is a longish period in social history, and it was a vastly different world which faced the subjects of George II., but, for all that, the design of these pieces differ in detail but not in essentials: they are far closer in style than the two sconces, which have a mere twenty-four years between them. Finally, just to show to what degree silversmiths, during the first extravagant years of the reign of Charles II., could produce a sumptuous subject without smothering it in decorative detail, here in Fig. 2 are two candlesticks, lent anonymously, of the year 1667; imagine what a mess could be made of this basic design, with its fluted columns and foliage, by other hands! And what a mess *was* made later on by ingenious gentlemen who missed their vocation



FIG. 1. A WILLIAM III. WALL SCONCE, THE BACK PLATE EMBOSSED WITH A CHERUB'S HEAD, BY JOHN BARNARD, LONDON, 1699; AND A GEORGE I. PLAIN SCONCE BY JOHN ECKFORD, LONDON, 1723.

The contrast between late seventeenth-century and early eighteenth-century taste is illustrated by these two sconces. The decorated William III. piece by John Barnard has been lent by the Governor and Company of the Bank of England, and the plain George I. piece by John Eckford by the Duke of Portland to the exhibition "Three Centuries of British Silver," which Frank Davis discusses in his article.



FIG. 2. OF ELABORATE BUT HIGHLY DISTINGUISHED DESIGN: A PAIR OF CHARLES II. COLUMN CANDLESTICKS, LONDON, 1667.

Frank Davis writes of these candlesticks that they "show to what degree silversmiths, during the first

extravagant years of the reign of Charles II., could produce a sumptuous object without smothering it in decorative detail." They are lent anonymously to the exhibition "Three Centuries of British Silver."

of that period, I can recommend other pieces in the exhibition, such as a group with, in the centre, a Charles II. silver-gilt porringer, bearing the arms of Lambton, maker's mark, T. I. London 1669, belonging to Mr. Harald Peake, and a pair of George II. silver-gilt octagonal caddies, with circular domed tops, by Thomas Farrer, London 1728, lent anonymously. Oddly enough, the nearest approach to the spirit of that German baroque style which was at that moment so much in my mind's eye was not, I thought, any one of the many earlier pieces, but a large gold inkstand by Paul Storr, 1818, lent by the Marquess of Londonderry, with two fluted vases and taper-stick centre in the form of a palm—an historical record of the greatest interest. The sides are engraved with the



FIG. 3. BY LOUIS METTAYER, LONDON, 1712: A REMARKABLE QUEEN ANNE SILVER-GILT TEA AND COFFEE SERVICE.

The magnificent silver-gilt tea and coffee service we illustrate has been lent by the Duke of

Buccleuch to the exhibition "Three Centuries of British Silver," in aid of the Citizens' Advice Bureaux for Greater London, at the galleries of Mallett and Son, which will continue until July 29.

a duet. I did not notice at the time, and there is no mention of the point in the catalogue, but the milk jug appears to be engraved with what seems to be a Garter and Coronet: Garter and Coronet, according to the catalogue, are also on the tea-caddy, though this is not visible in the photograph. Many of us enjoy this sort of speculation, to which there can be no final answer in default of the original bill from Louis Mettayer: others will find it a trifle pedantic—all they have to do is to stand in front of these pieces and marvel that such splendid and, as far as my information goes, unrecorded, examples of early eighteenth-century craftsmanship can suddenly appear in a small loan collection. By the merest chance I saw this show a few hours after stepping off the aircraft

and became apprenticed to silversmiths instead of to pastrycooks!

I have left out a great deal about a very fine exhibition—after all, there are 160 items in the catalogue. The organisers will not, I hope, take it amiss if I express the hope that when they stage something even half as good in the future, they take steps to let the world know what they are doing: I only found out by chance, and I should have hated to have missed it.

I have just heard something of the plans being made by that august, generous, far-sighted integral part of the British Constitution, the Worshipful Company of Goldsmiths, for the Festival of Britain next year—two magnificent shows, one of modern, the other of old, silver.

A FRENCH NINETEENTH-CENTURY GENIUS: THE ART OF CAMILLE PISSARRO.



"LE JARDIN DES TUILERIES, APRES-MIDI D'HIVER." 1899; BY CAMILLE PISSARRO (1830-1903). ONE OF THE WORKS IN THE CURRENT EXHIBITION.
(Signed and dated. Canvas, 28½ by 20½ ins.)



"LE JARDIN DE L'HÔTEL BERNEVAL (SOLEIL)." 1900; A BRILLIANTLY SUN-LIT LANDSCAPE—AN EXAMPLE OF THE LATE STYLE OF CAMILLE PISSARRO. (Signed and dated. Canvas, 25½ by 32 ins.)
Lent from a Swiss Private Collection.)



"PORTRAIT DE LUCIEN PISSARRO." 1883; BY CAMILLE PISSARRO. (Signed and dated. Pastel, 22½ by 14½ ins. Lent by Mrs. Lucien Pissarro.)



"BOUQUET DE PIVOINES ROSES." 1873; BY CAMILLE PISSARRO. ONE OF HIS RARE STILL-LIFE SUBJECTS.
(Signed and dated. Canvas, 28½ by 23½ ins. Lent by Mrs. Lucien Pissarro.)



"PORTRAIT OF MME. PISSARRO." 1883; BY CAMILLE PISSARRO. (Signed with initials. Pastel, 24 by 18½ ins. Lent by Lady Faith Culme-Seymour.)



"CHEMIN DE FER (BEDFORD PARK, LONDRES)." 1897; BY CAMILLE PISSARRO, WHO SPENT SOME TIME IN ENGLAND.
(Signed and dated. Canvas, 23½ by 29½ ins. Lent from a Private Collection, Oxford.)



"LA BATTERIE À MONTFOUCAULT." 1876; BY CAMILLE PISSARRO. LITHOGRAPHED BY WILLIAM THORNLEY.
(Signed and dated. Canvas, 21½ by 25½ ins. Lent by Mr. and Mrs. Peter Meinhardt.)

An interesting exhibition devoted to the work of Camille Jacob Pissarro opened recently at the Matthiesen Gallery in New Bond Street, and will continue until July 25. There are fifty-five exhibits, which include oil paintings, pastels, watercolours and drawings, and illustrate practically every phase of the art of this great painter. Camille Jacob Pissarro, who was born on the Ile de St. Thomas in 1830, and died in Paris in 1903, is one of the outstanding figures in the story of French nineteenth-century art, and a leading member of the Impressionist group. In his

early days he was greatly influenced by Corot. In 1857 he met Monet, and later knew Manet. He had considerable influence on Cézanne and Gauguin, at the beginning of their careers, and was himself influenced by Seurat. He painted some portraits and still-life subjects, but was above all a landscape artist. He spent some time in England, and his celebrated landscapes include subjects in Norwood and Bedford Park. Several of Camille Pissarro's sons were artists, the most important being Lucien (1863-1944) and Félix (1877-1897).

NOTES FOR THE NOVEL-READER.

FICTION OF THE WEEK.

THERE must of course be a peculiar interest in the first German war-story, this war's "All Quiet on the Western Front." It has now emerged, and it is wholly unlike its predecessor. Remarque had only to depict the German soldier as Everyman; at once we saw that he was Everyman, and ceased to see him as the late enemy. Hans Werner Richter, in "The Odds Against Us" (MacGibbon and Kee; 9s. 6d.), has a stiffer task. He has to treat the late war as "Hitler's war"—not Germany's, oh no—and yet to prove that the men engaged in it were not Hitler's men; he has to show that they were spotless, not just excusable. It may be jingoism, but I feel that the attempt is vain; and more, that it is unattractive and defeats its own object.

With great discretion he has left out the forward march. We don't see Gühler, the patriotic Socialist and blameless, far-sighted hero, trampling the Poles to save his skin (or was it in duty bound?). But Gühler was there. However, he is not revealed to us till the capitulation of Italy—till he is about to become unfortunate. At that stage he has no illusions, and from that moment he is always the under-dog. He goes through purgatory at Cassino, in "the valley of death," and longs for the Americans to come and save him. So do his comrades; even the ardent Nazis are being deconverted. Then the Americans arrive, and take charge of them. But they are not transported to a land flowing with milk and honey; they are not instantly civilians, free of the past. The "Amis" do interrogate them, but to their indignation it is not enough to call oneself anti-Nazi. When a prisoner declares himself against Hitler, and defines the war as Hitler's exclusively, the Amis go on to infer that he should act on their side. To Gühler and his like, this is a *non sequitur*. It would be treason to their country; the war is lost, they want it to be lost, but they are loyal German soldiers. Nazism, Gühler says, is an "internal affair," which they beg leave to settle on their own.

And so he goes to the usual camp. And there the Nazis are in full swing—beating up all renegades and driving Gühler and his like under ground. And this the Amis treat as an internal affair; they just don't notice it, or else they turn a blind eye. In logic, Gühler should approve this non-interference; in fact, and very naturally, he is outraged. Nor does he contrive to "settle" things when left alone; the war has to see to that, and deconversion finally becomes a landslide. Yet still the Gühlers are not free of the past. They are still the enemy, and to be punished now (as they observe) "for losing the war."

I have been unjust to this novel, but it is the writer's doing; he could have won much more sympathy by taking up slightly lower ground. But though his book is all defence, it is curt, graphic and extremely readable.

"The Chinese Camellia," by Helen Heneay (Collins; 8s. 6d.), is a first novel with an odd, individual flavour. The setting is Australia in the middle of the last century. Nathan Bent has risen from the dregs of Sydney, made a huge fortune, and laid it out with ruthless, creative genius. He has devised a town; Camellia is his thought and act. His first wife died, but he has now replaced her. Everything is what he chose; he is the god of his little earth. Yet in the midst of it he lives alone, detached, and seeking new forms.

Then he is presented with the "white Camellia." She totters in on bound feet, unheralded and unexplained. He can't send her back; the donor, for whatever reason, plainly meant to be rid of her. Nathan has lived enough in China to recognise the type: this is a poor girl of family, brought up for sale as a concubine. And though the township may not understand her rare breeding, it will have no doubt of her trade. She will be a major scandal, a domestic outrage. As a woman, he doesn't want her. But in her he sees the new form, the impulse to creation on a higher plane, and he resolves to keep her.

So she stays in the house—absorbed and seemingly contented in her own ritual vacuum. She is completely passive, yet her silence is all-transforming. The commonplace, uneasy wife, the fierce, repressed elder girl, the younger sister in eclipse, the son at odds with his heritage—all are affected, changed to one another, launched on new paths.

There is a want of focus somehow, an effect of blurring. But also promise and distinction of an unusual kind.

"The Gradual Day," by Robert Nicolson (Constable; 9s. 6d.), is yet again a first novel, but here the scale is smaller and the theme less unwanted. A sensitive, unhappy boy falls in love with a much older woman; Susan, in fact, is old enough to be his mother. And she is married, happily enough, to a successful, distinguished man. But he is too remote from her and she has not much to do, and Michael's passionate, exalted love seems just what the doctor ordered. She is not playing with him; her response is perfectly sincere as far as it goes. But after all it goes no deeper than vanity; she is indulging in him as an extra, and refusing to look ahead. And when in consequence the whole thing becomes too grave, she jerks into reverse with cruel and abrupt finality. To Michael, their relation was the sole good in life. He feels that everything is over—and has not time to think again.

In outline this may sound banal; the treatment is perceptive, warm and yet imbued with a saving irony. I think perhaps, in its avoidance of the mawkish, it evokes too much irony, and Susan in the end is too harshly used.

And to conclude, we have Georges Simenon again, with "Poisoned Relations" (Routledge and Kegan Paul; 9s. 6d.). Of course, he ought not to be squeezed in at the tail end, but luckily—the best excuse—he has no surprises. This is a double volume, and the title-story is the more serious; it is the portrait of a family united by hate and venom. The "pure" Lacroix exist on mutual, ingrown, world-excluding distrust; they can't enjoy their soup unless it may be seasoned with arsenic. By comparison, "Monsieur La Souris," with its cops and robbers, is light as air, and its hero, the professional old tramp, a gay, comic figure. Here we are back in Maigret's world, and his assistant Lucas represents law and order. No doubt both stories in their different ways are well up to standard; but alas, with this brilliant writer I have reached saturation point.—K. JOHN.

BOOKS OF THE DAY.

WILD AND ROMANTIC.

"IT is a soft, pampered, respectable life in the theatre nowadays. Success comes easily to the lucky ones without any tears and with precious little work." Thus Mr. Giles Playfair comparing modern conditions with those which obtained when the tragic hero of his "Edmund Kean" (Reinhart and Evans; 12s. 6d.) was struggling from the gutter in which he was born towards recognition and fame. There will always be those to maintain that Kean, "the bastard son of a dipsomaniac and a strumpet," a prodigy at eleven, famous but a sick man at twenty-five, and dead of brandy and his disease at forty-two,

was the greatest actor of all time. It is an argument that is as fascinating and inconclusive as whether Burke or the younger Pitt, or Fox or Disraeli, would have compared as an orator with Mr. Churchill, or W. G. Grace with Sir Don Bradman as a bat. But that he was one of the greatest actors and one of the most extraordinary personalities that have ever lived is sure. Others, besides lovers of the stage, will be grateful to Mr. Playfair for bringing out a new edition of his book. (It first appeared on the eve of the outbreak of war and was eclipsed by that absorbing event.) Mr. Playfair, as becomes the son of his parents, is soaked in the theatre and therefore is primarily concerned with Kean in his relation to the history of the theatre. But at the same time he does more. He makes the stage a world—a world of early nineteenth-century England, a world in which the little guttersnipe who boasted himself the son of the revolting "Jockey of Norfolk" could rise to immense fame at the hands of a discerning society, hope to revenge himself on that society and be savaged and mortally wounded by it for flagrant breaches of its rules. In fame and prosperity he could never forget, in amiable tolerance, the hardships and struggles which had preceded them. Pride it was, not love, that sent him running into the sitting-room of the house in Cecil Street after his first great, overwhelming triumph as Shylock, to exclaim: "Mary! You shall ride in your carriage and Charley shall go to Eton." And pride came before a fall. The actual instruments of disaster were two. The brandy-bottle and the over-amiable wife of Alderman Cox. Even at this passage of time it is hard to envisage the hypocrisy and ferocity with which the early nineteenth-century theatregoers—hardly, one would have thought, Sunday-school patterns of morality—pursued Kean. The mere victory of personal courage—physical as well as moral (for in sanctimonious Boston the all-male audience attempted to tear him limb from limb)—set the seal on his doom. Everything that had combined to give him his inferiority complex strengthened him, but afterwards destroyed him with rage, self-pity, hatred, and brandy.

As Mr. Playfair says, Kean, although untouched by the literary romantic movement of his day, "was a Romantic par excellence—eccentric, wild and excessively emotional."

But he was not the romantic. That crown must surely go to Trelawny—"plus Byronic que Byron"—of whom Miss R. Glynn Grylls has written an excellent life in "Trelawny" (Constable; 21s.). Trelawny has usually been represented, with greater or less disapprobation, as a mere adjunct to the Shelley and Byron tragedies. But this remarkable Cornishman was a figure in his own right. While Byron imagined "the Corsair," Trelawny was one. He had deserted from the Navy in the East Indies (after his disappointment in just missing the battle of Trafalgar), fallen in with a Dutch privateer named De Ruyter, married an enchanting Arab girl, and taken part in as many roaring and ranting adventures as ever a writer of schoolboy stories could have contrived for his public. While Byron, through no fault of his own, never drew sword or fired a shot against the enemies of Greece, Trelawny lived for months in Turkish-controlled territory, writing cheerfully to Mary Shelley that there was "excellent sport between Turk and woodcock shooting." He was wild, tempestuous, passionate—as a good romantic should be. He had innumerable loves. Three wives—one Arab, one Greek, and one English in descending order of success. Moreover, he was a loyal and devoted friend—and the history of literature is deeply in his debt for the additional fact that he had an excellent memory and a lively pen.

Moreover, he lived to a great age and never repented of his radicalism or his sympathy for the underdog. Kings and Governments, priests and churches, had been bad to him and Byron and Shelley in the Waterloo era. They remained bad to him even in the face of the excesses of the Commune after the Franco-Prussian War.

Not so to another turbulent character. John Burns was greatly beloved by friends and foes throughout his life. But as William Kent, in "John Burns: Labour's Lost Leader" (Williams and Norgate; 25s.), points out, the man whose revolutionary references to the Royal family brought his Prime Minister a severe rebuke from Windsor Castle became a friend of King Edward and a tacit (and sometimes open) supporter of the society he had so vigorously attacked. However, though John Burns, to the dismay of his Left-wing admirers, joined the long line of lost leaders, he will always be remembered as the Londoner *par excellence*, as generous and as kindly as the population from which he sprang. Mr. Kent, I feel, mourns the loss of a good man to the cause. I felt, as I read this well-documented and interesting book, that Labour's loss was Britain's, and particularly London's, gain.

With the exception of the scare caused by the French landing at Bantry Bay and the Rebellion of 1798 which ended with the death of her relative Lord Edward Fitzgerald, there was nothing very alarming and much that was happy, graceful and gracious in the life of "Lady Louisa Conolly," by Brian Fitzgerald (Staples; 15s.). Mr. Fitzgerald has almost made a corner in a section of Irish history—starting with the advantage of the part which his own family played in it. This new and pleasing biography throws much light on the Anglo-Irish scene before, during and after the disastrous Act of Union, and will leave the reader looking forward to the next book from this talented pen.

"The heroic age of Arctic exploration is over," writes Mr. David James in "That Frozen Land" (Falcon Press; 12s. 6d.). His vivid descriptions of exploring the Polar regions under modern conditions, however, shows that Arctic exploration, even if no longer heroic, is always arduous and often dangerous.

CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

TRAPPING THE QUEEN.

I CARELESSLY allowed my queen to be trapped in a match game the other day, on the eleventh move of a King's Indian Defence:

Morry.	Wood.	Morry.	Wood.
1. P-Q4	Kt-KB3	6. Kt-B3	P-B4
2. P-QB4	P-KKt3	7. B-K2	P×P
3. Kt-QB3	B-Kt2	8. Kt×P	Q-Kt3
4. P-K4	P-Q3	9. B-K3	Kt-B3
5. P-KB4	Castles	10. Kt-B2	Q×P

I made this last move in the pathetic belief that my opponent was planning to catch my queen by 11. R-QKt3, Q×Kt(B3)ch; 12. B-Q2 which, I calculated, would allow me sufficient compensation. He trapped my queen, however, in a much more effective way; to give you the pleasure of finding it, as you certainly will, I'll defer giving it until we reach the foot of this article.—(see "A").

Botvinnik, as a young newcomer in 1935, caught Spielmann's queen in this remarkable game:

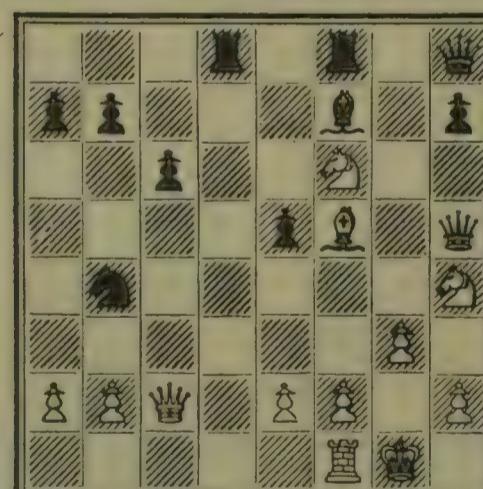
CARO-KANN DEFENCE.	
Botvinnik.	Spielmann.
1. P-QB4	P-QB3
2. P-K4	P-Q4
3. KP×P	P×P
4. P-Q4	Kt-KB3
5. Kt-QB3	Kt-B3

and after White's next move (you'll find it at B below), Black resigned.

In Mar del Plata this spring, the Argentine champion beat Rossolimo by a manoeuvre as subtle as it was beautiful. Black's queen was not completely trapped; she was allowed one—how useless!—square from which she could only helplessly watch her king's demise. (See the move under C.)

DUTCH DEFENCE.

Rosetto.	Rossolimo.	Rosetto.	Rossolimo.
1. P-Q4	P-KB4	11. B×Kt	P×B
2. Kt-KB3	Kt-KB3	12. Kt-Q5	B-Q1
3. P-KKt3	P-K3	13. QR-Q1	P-B3
4. B-Kt2	B-K2	14. Kt-B3	B-K3?
5. Castles	Castles	15. Kt-KR4	Kt-R3?
6. P-B4	P-Q3	16. B-R3	B×BP
7. Kt-B3	Q-K1	17. B×P	B-B2
8. Q-B2	Q-KR4	18. Kt-K4	Kt-Kt5
9. B-Kt5	P-K4	19. R×B!	QR×R
10. P×P	P×P	20. Kt×Pch	K-R1



21. Kt×Q could now be answered by 21. ... Kt×Q, with little harm done. By what better move does White wind up the game? This I give below under C.

THE KEY-MOVES.

- A. 11. Kt-R4!
- B. 11. Kkt-B3; if 11. ... Q-R6; 12. R-B3.
- C. 21. Q-B1. Black must play 21. ... Q×KP, after which 22. Q-R6 wins. 21. ... Kt×P; 22. Q-K3; is still worse!

In outline this may sound banal; the treatment is

perceptive, warm and yet imbued with a saving irony. I think perhaps, in its avoidance of the mawkish, it evokes too much irony, and Susan in the end is too harshly used.

And to conclude, we have Georges Simenon again, with "Poisoned Relations" (Routledge and Kegan Paul; 9s. 6d.). Of course, he ought not to be squeezed in at the tail end, but luckily—the best excuse—he has no surprises. This is a double volume, and the title-story is the more serious; it is the portrait of a family united by hate and venom. The "pure" Lacroix exist on mutual, ingrown, world-excluding distrust; they can't enjoy their soup unless it may be seasoned with arsenic. By comparison, "Monsieur La Souris," with its cops and robbers, is light as air, and its hero, the professional old tramp, a gay, comic figure. Here we are back in Maigret's world, and his assistant Lucas represents law and order. No doubt both stories in their different ways are well up to standard; but alas, with this brilliant writer I have reached saturation point.—K. JOHN.

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So we can look forward to several kinds of really fine wines from South Africa?

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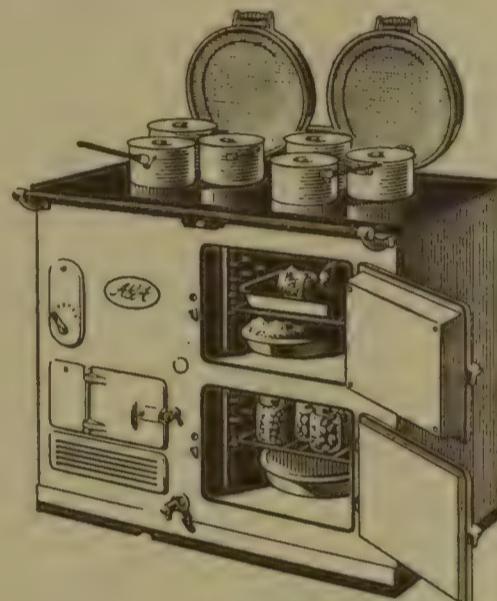
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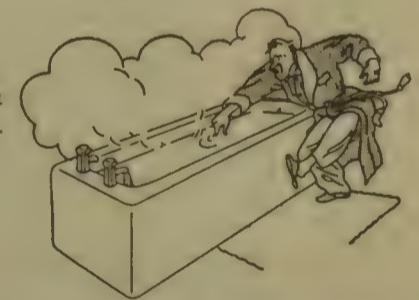
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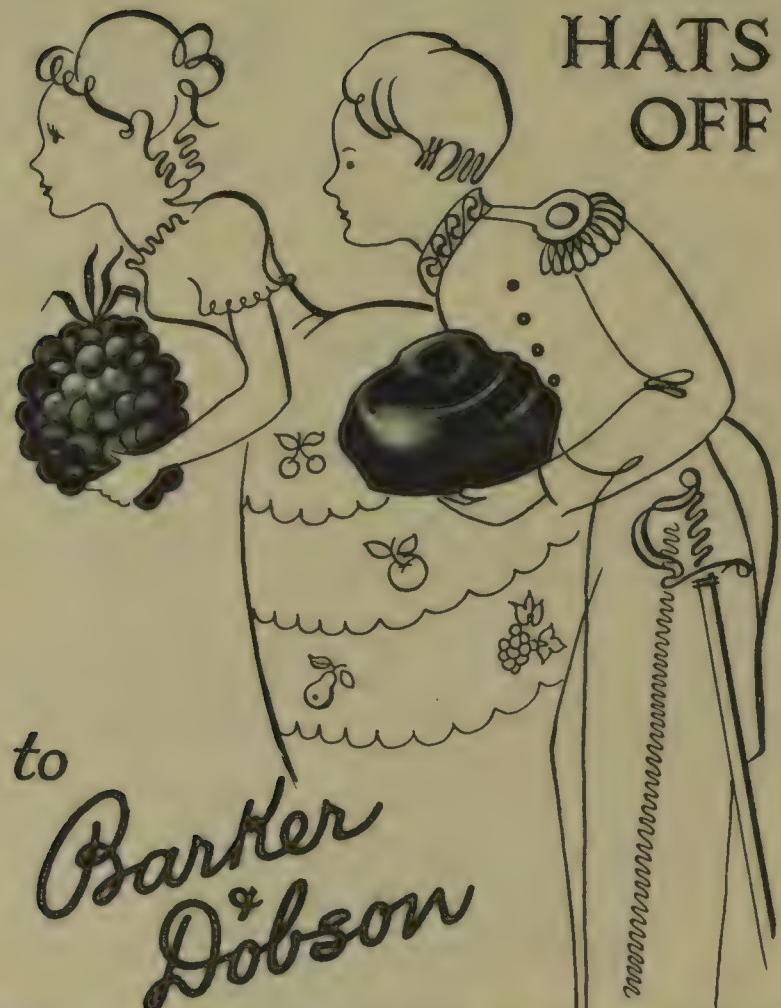
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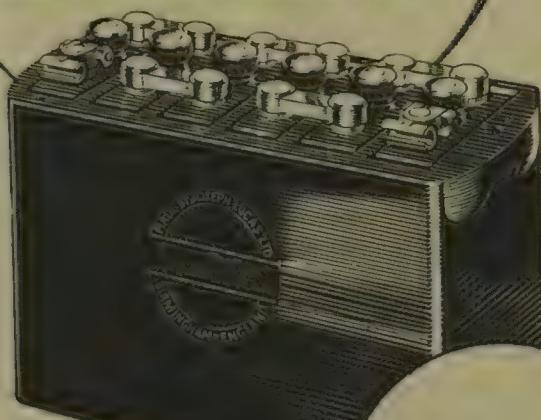
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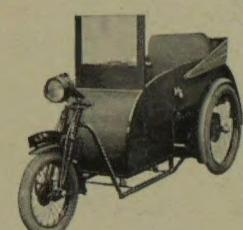
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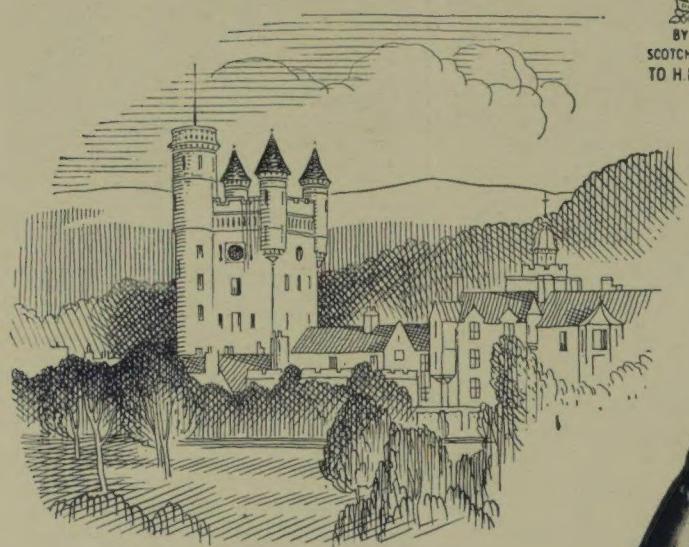
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